IRON MAIDEN *Special Collector's Edition*

GUITAR LEGENDS

THE COMPLETE HISTORY OF IRON MAIDEN

5 SONGS TRANSCRIBED! WITH BASS LINES

"RUN TO THE HILLS"

"THE TROOPER"

"PHANTOM OF THE OPERA"

"THE PRISONER"

"WASTED YEARS"

EXCLUSIVE!

DAVE MURRAY & ADRIAN SMITH

Career-Spanning Interview with the Ultimate Guitar Team!

THEY CREATED A MONSTER!

STEVE HARRIS, BRUCE DICKINSON & PAUL DI'ANNO ON TWO DECADES OF IRON MAIDEN

PHOTO GALLERY!

INCREDIBLE NEW ROSS HALFIN PIX FROM THE IRON MAIDEN VAULT

THE ART OF DEREK RIGGS

UNSEEN SKETCHES!

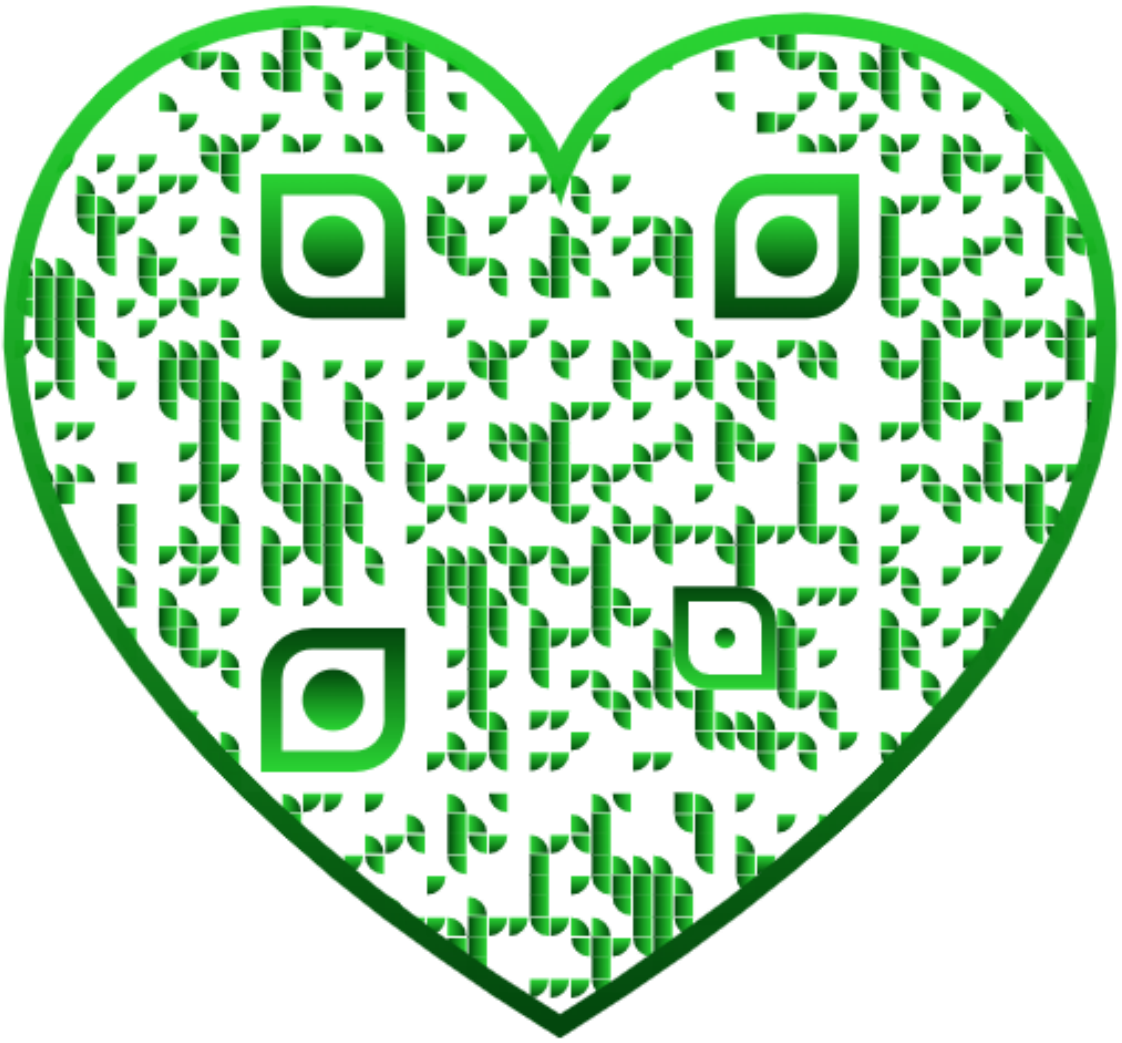
THE ORIGIN OF EDDIE!

$7.99US

85>

future MEDIA WITH PASSION

0 70989 38752 2



GUITARLEGENDS

EDITORIAL
EDITORIAL DIRECTOR **Brad Tolinski**
EDITOR-IN-CHIEF **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITOR **Brad Angle**

MUSIC
SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE & COPYRIGHTS **Richard Bienstock**

ART
ART DIRECTOR **Eugene Wang**
DESIGNERS **Eugene Wang, Alexis Cook**
PHOTO EDITOR **Jimmy Hubbard**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
PHONE: 212-768-2966
FAX: 212-944-9279
EMAIL **soundingboard@guitarworld.com**
WEB PAGE **guitarworld.com**

BUSINESS
PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
AD DIRECTOR **Robert Dye**
646-723-5431, robert@guitarworld.com
ADVERTISING SALES **Jason Perl**
646-723-5419, jperl@futureus-inc.com
ADVERTISING SALES **Scott Sciacca**
646-723-5478, ssciacca@futureus-inc.com
CLASSIFIED AD MANAGER **Jeff Tyson**
646-723-5421, jtyson@futureus-inc.com
AD COORDINATOR **Anna Blumenthal**
646-723-5404, anna@guitarworld.com

PRODUCTION
PRODUCTION DIRECTOR **Richie Lesovoy**
PRODUCTION COORDINATOR **Hans Hunt**
INT'L PUBLISHING DIRECTOR **Dom Beaven**
dominic.beaven@futurenet.co.uk

CIRCULATION
NEWSSTAND DIRECTOR **Bill Shewey**
CIRCULATION MANAGER **Crystal Hudson**
FULFILLMENT MANAGER **Peggy Mores**
CUSTOMER SERVICE MANAGER **Mike Manrique**
INTERNET SUBSCRIPTION MARKETING MANAGER **Betsy Wong**

Future US, Inc.
4000 Shoreline Court, Suite 400,
South San Francisco, CA 94080
www.futureus-inc.com

PRESIDENT **Jonathan Simpson-Bint**
VICE PRESIDENT/CFO **Tom Valentino**
GENERAL COUNSEL **Charles Schug**
PUBLISHING DIRECTOR/GAMES **Simon Whitcombe**

PUBLISHING DIRECTOR/MUSIC **Anthony Danzi**
PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT **Dave Barrow**
EDITORIAL DIRECTOR/TECHNOLOGY **Jon Phillips**
EDITORIAL DIRECTOR/MUSIC **Brad Tolinski**
DIRECTOR OF CENTRAL SERVICES **Nancy Durlester**
PRODUCTION DIRECTOR **Richie Lesovoy**

Future MEDIA WITH PASSION

Future Network USA is part of Future plc. Future produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 150 magazines in the US, UK, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world. Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

FUTURE PLC
30 Monmouth St., Bath, Avon, BA1 2BW, England
www.futureplc.com
Tel +44 1225 442244

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**

CONTENTS

10 THE HISTORY OF IRON MAIDEN
From their early days as part of the New Wave of British Heavy Metal scene to their mid-Eighties breakthrough in America, this is the story of Iron Maiden's rise to power.

20 SLAVE MASTERS
With 1984's *Powerslave*, Iron Maiden's career in the U.S. went into high gear. Bruce Dickinson, Steve Harris and Adrian Smith reflect on that commercially triumphant era.

26 BEASTIE BOYS
Over the course of nearly two decades (and innumerable personnel changes), England's Iron Maiden have been a heavy metal powerhouse, developing and reshaping the music with their jarring riffs, hysterical vocals and harmonized guitars. Here is their explosive story.

34 SPECIAL ED
The life and times of the Iron Maiden mascot.

36 RUNNING FREE
The story of Bruce Dickinson's shocking 1993 departure from Iron Maiden, and why he ultimately returned.

40 DRAW WITH YOUR BOOTS ON
Artist Derek Riggs recalls how he gave birth to Eddie and created Iron Maiden's most memorable album and single covers.

46 ART ATTACK
Derek Riggs tells the stories behind some of Maiden's greatest covers.

48 NEW WORLD ORDER
With 2000's *Brave New World*, a reunited Iron Maiden welcomed singer Bruce Dickinson and guitarist Adrian Smith back into the fold.

54 IRON MEN
For nearly 30 years, the guitar tandem of Dave Murray and Adrian Smith has been synonymous with Iron Maiden's galloping riffs, dueling leads and three-part harmonies. In this exclusive interview, they reflect on three decades of metallic glory and discuss the band's future plans.

TRANSCRIBED

62 "RUN TO THE HILLS"
68 "THE TROOPER"
76 "PHANTOM OF THE OPERA"
86 "WASTED YEARS"
92 "THE PRISONER"

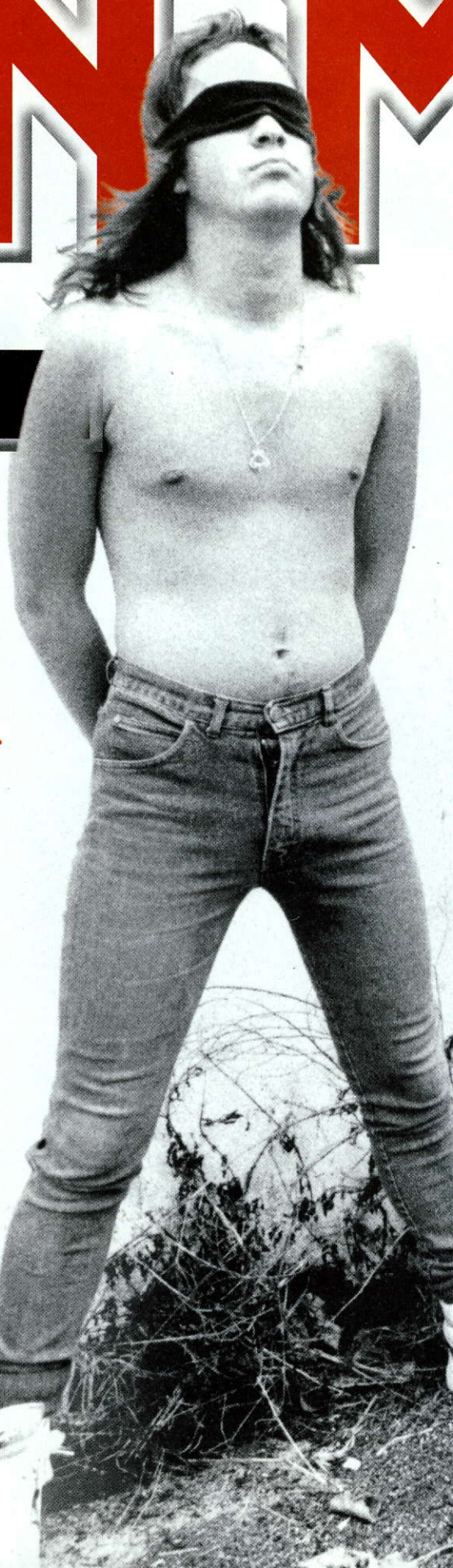
COVER ILLUSTRATION BY DEREK RIGGS
PHOTOGRAPHS BY ROSS HALFIN

Dave Murray in Belgrade, Yugoslavia, 1981

ROSS HALFIN / IDOLS

IRON MAIDEN

AN ORAL HISTORY

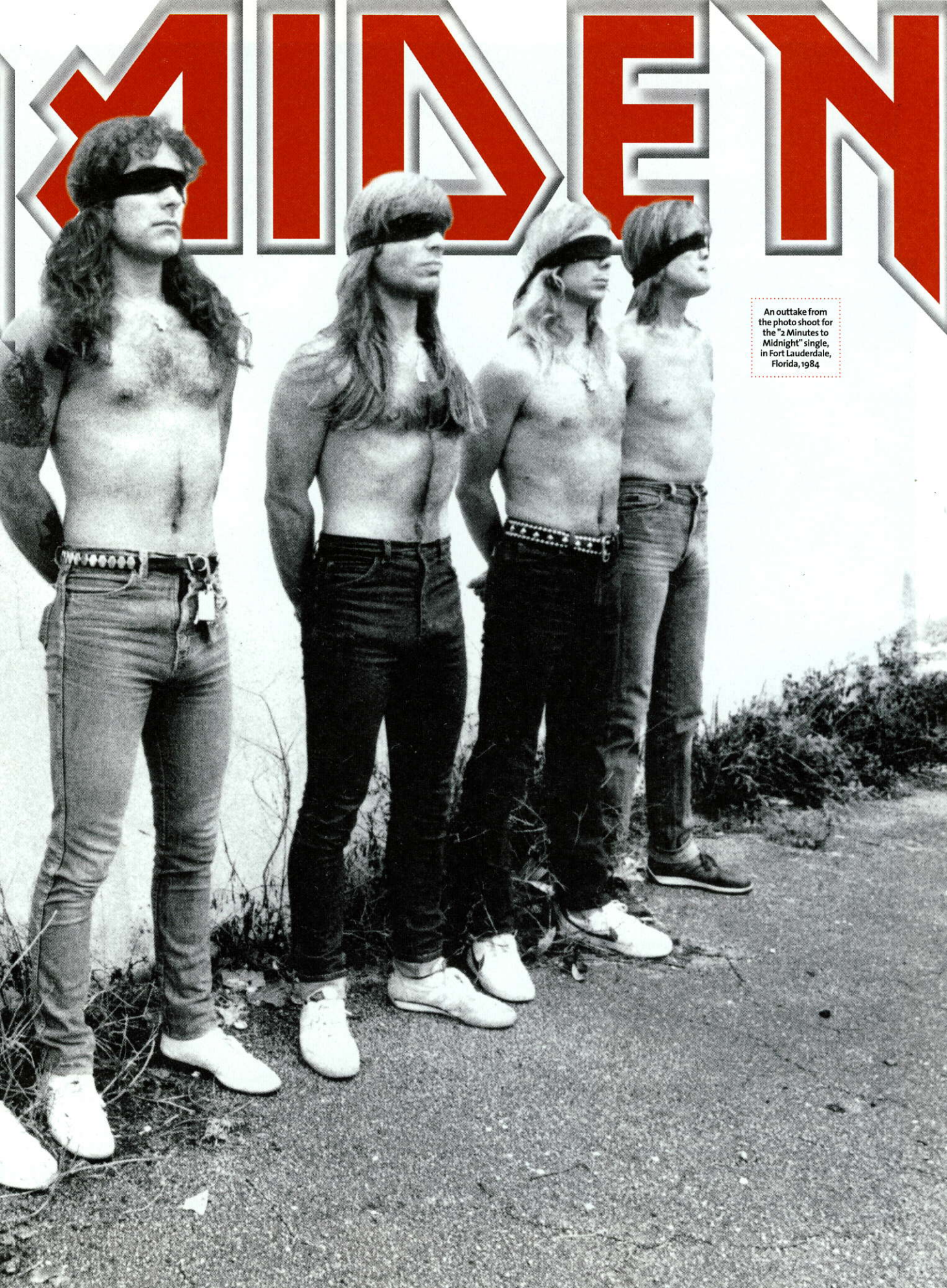


FROM THEIR EARLY DAYS AS PART OF THE NEW WAVE OF BRITISH HEAVY METAL SCENE TO THEIR MID EIGHTIES BREAKTHROUGH IN AMERICA, THIS IS THE STORY OF IRON MAIDEN'S RISE TO POWER.

BY MICK WALL

FOR A BAND WHOSE RECORDING HISTORY goes back three decades, the most inspiring aspect of the Iron Maiden story is how well they have survived the years. One of only two bands (along with Def Leppard) to outlive the New Wave of British Heavy Metal phenomenon, they have also stayed true to their musical roots through the advent of hair metal, thrash, grunge, nu-metal, emo and anything else the rock fashionistas have put out there. There have also been numerous lineup changes. Indeed, only bassist, founding member and chief songwriter Steve Harris and his longstanding friend and guitarist, Dave Murray, have appeared on every Maiden album. *Guitar Legends* takes an in-depth look back at their long and event-filled career, as told by the people who know the story best—the band themselves.

IRON MAIDEN



An outtake from the photo shoot for the "2 Minutes to Midnight" single, in Fort Lauderdale, Florida, 1984

THE FIRST OF WHAT WOULD BE SEVERAL EARLY INCARNATIONS OF IRON MAIDEN WAS FORMED BY STEVE HARRIS ON CHRISTMAS DAY, 1975. DAVE MURRAY JOINED A FEW MONTHS LATER.

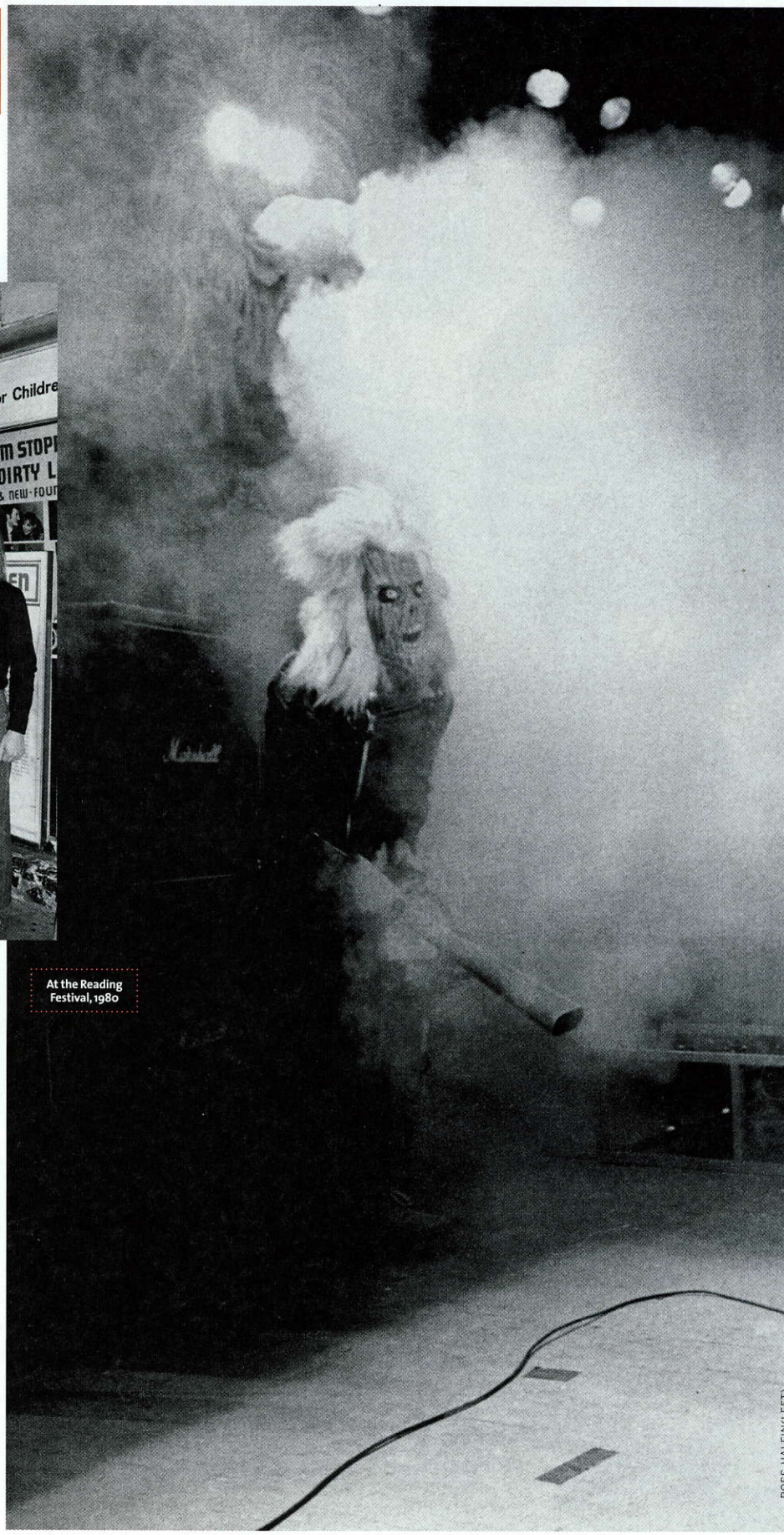
STEVE HARRIS I didn't start playing guitar till I was 17. But I was 14 when I bought my first album—a compilation of reggae hits. Most of us were what you'd call skinheads, I suppose. I used to have all the gear—the Dr. Martens, the two-tone tonic trousers with turn-ups, the braces, the round-collar shirts and tank-tops. It

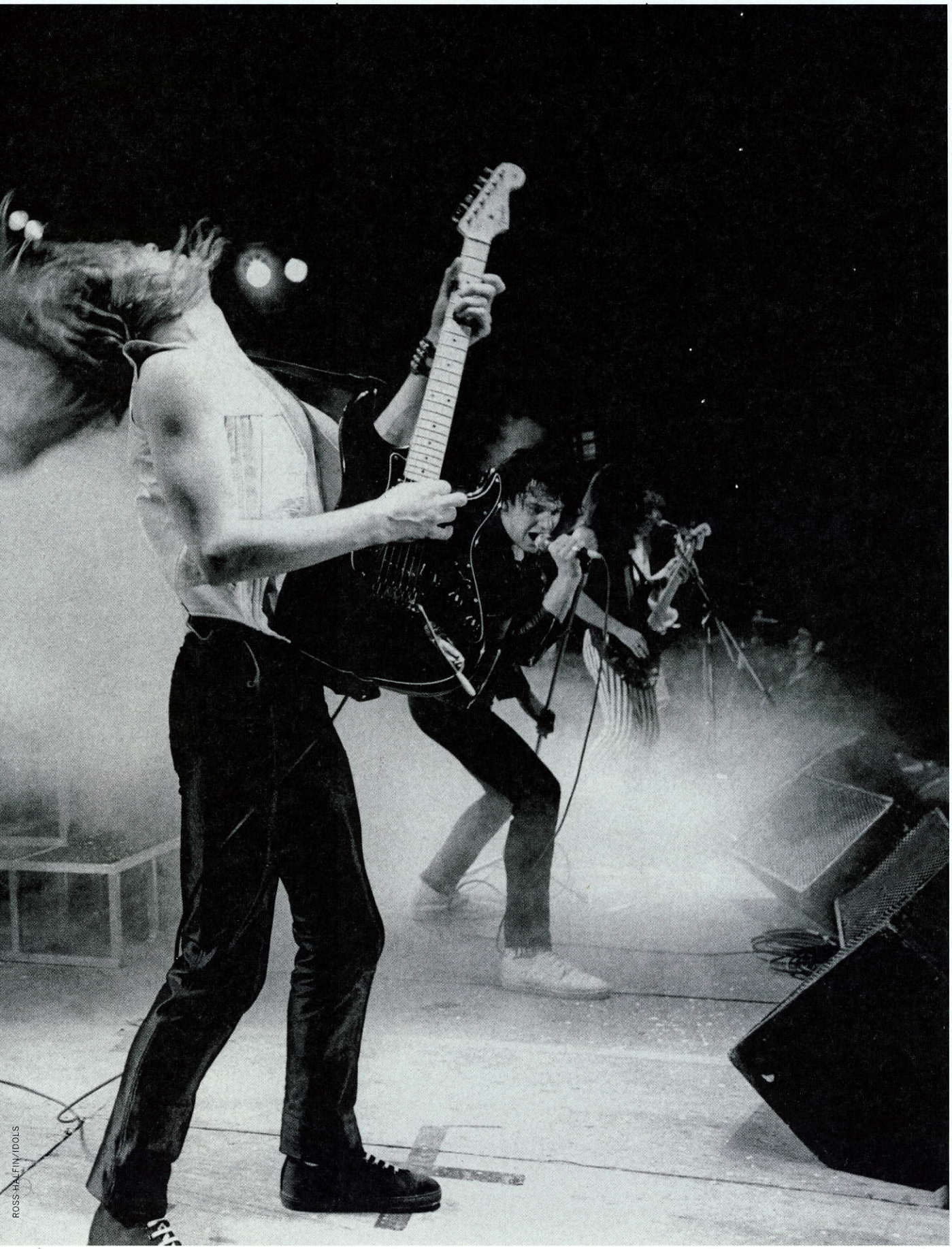
In London, 1979

went from that to Granddad shirts, loon-pants and wooden crosses, getting into Free and Black Sabbath. I wanted to be a drummer but I thought, I ain't got room and it's just too fucking noisy. So I thought I'd do the next best thing and get a bass guitar and start playing along with the drums. I had an acoustic guitar and learned a few chords, then traded it in and got myself a Fender copy bass, forty quid [*$80*]. Something just clicked and I knew I could do it. It was like, fuck learning chords, just hit the strings... You can learn to play a bass line like "Smoke on the Water" a lot quicker than you can learn the chord changes. Once I got going, I started trying to be a bit clever and trying to learn stuff by Chris Squire and people like that.

DAVE MURRAY Like Steve, I'd been a skinhead. Then I went completely to the other extreme and became a hippy. It was a case of finding out more about the music and getting away from the violence thing. I heard "Voodoo Chile" on the radio and I thought, Fucking hell! What is *that*? I started wearing an Afghan coat, playing guitar and going to gigs.

HARRIS Dave was the best guitarist I'd ever played with. Still is. After he joined we came


At the Reading Festival, 1980



ROSS HALFIN/IDOLS

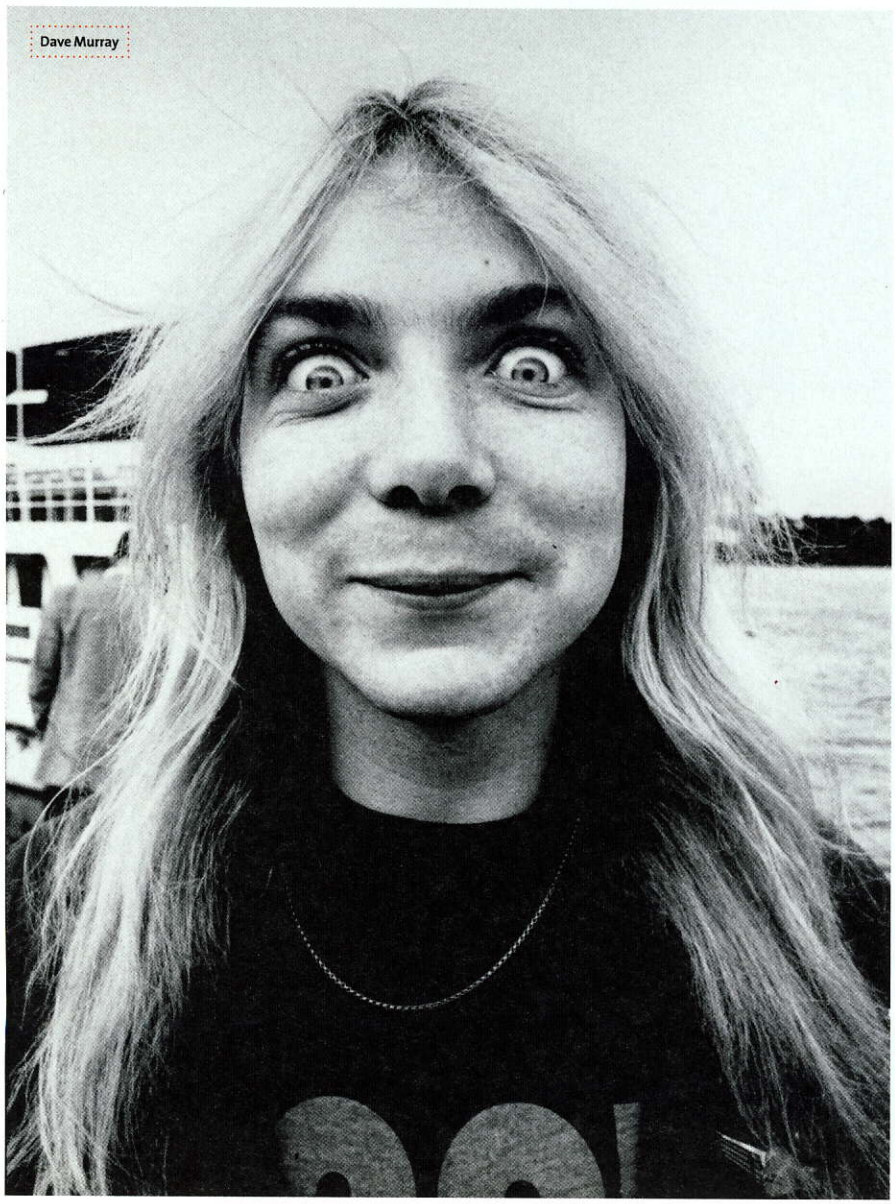
up with early versions of stuff like "Wrathchild," "Prowler" and "Transylvania." Also, "Purgatory' comes from that time, only then it was called "Floating." If we did a cover we'd make it one that people wouldn't necessarily know. So instead of "All Right Now" by Free we'd do "I'm a Mover." But as soon as an original came in, a cover would go out. I was heavily influenced by progressive rock like Genesis, Jethro Tull, ELP, Yes, King Crimson... I used to love off-the-wall changes coming out of nowhere. Like, "Where's *his* head at?" you know?

ENTER SINGER PAUL DI'ANNO, IN 1978.

HARRIS He had a bit of an attitude on him but he seemed all right. He said, "Do you know 'Dealer' by Deep Purple?" Davey knew it and he showed me the chords and away we went. And fucking hell! Did he sound good or what? I mean there's sort of a rasping quality in Paul's voice that just gave it this great edge. And he was obviously a bit of a character. So we started trying "Iron Maiden" and "Prowler" and hé sounded brilliant on those, too. I thought, right, this is the boy...

PAUL DI'ANNO I know what people say about me, but the thing is, most of it's true! So I can't complain, really. I know people have said it was my undoing, back in the Maiden days. But me and Steve were perfect opposites, so it fitted. The songs were all pretty serious but my approach to them, at least onstage, wasn't. But then it's *supposed* to be about breaking a few rules, ain't it? I don't want to be sitting there at 60 thinking I'd never had a bit of fun, you know what I mean?

HARRIS I didn't care how long or short his hair was, I thought he looked great and sounded great. A bit later on he started wearing silly, frilly Tom Jones–style vests, because he was into Adam Ant. Later on, he started wearing pork pie hats. He knew we weren't into that sort of stuff. But it didn't bother me. He pissed me off when he wore the frilly shirt onstage I must admit, 'cause I thought he looked fucking stupid. But Paul was great, the genuine article, you know? A real geezer.



Dave Murray

A MAJOR TURNING POINT: A FOUR-TRACK DEMO SENT TO DJ NEAL KAY, WHO RAN A FAMOUS WEEKLY HEAVY METAL CLUB NIGHT IN LONDON. THE TAPE ALSO ATTRACTED THE ATTENTION OF A MANAGER, ROD SMALLWOOD, AND GOT THE BAND THEIR FIRST MENTIONS IN THE MUSIC PRESS, WHERE THEY GOT LUMPED INTO WHAT *SOUNDS* MAGAZINE WRITER GEOFF BARTON TERMED THE NEW WAVE OF BRITISH HEAVY METAL...

NEAL KAY I was running and screaming around the lounge like a lunatic. I just couldn't stop playing it. The combination of speed, power, the key changes, the melody and Dave Murray's melody lines bowled me over. It was definitely the most impressive demo I'd ever had delivered to me. The next day I phoned Steve Harris and said to him, "You've got something here that could make you a lot of money." And he laughed at me. He thought I was kidding!

ROD SMALLWOOD It was pretty different from what most new bands I knew were doing at that time, which was mainly punk stuff. I'd never really liked punk. My background was heavy rock. I went to see them play but didn't introduce myself at first in case they were crap. But I was impressed by the setup. They had their own little PA and lights, and smoke coming out of the Eddie death's-head thing at the back of the stage.

GEOFF BARTON We ran the NWOBHM feature with Maiden in it in *Sounds* and the response was just phenomenal. Suddenly there were new heavy metal bands springing up everywhere. Of course, not all of them were as competent or as interesting as bands like Iron Maiden and Def Leppard, but the fact that they were even trying was news back then, and we just ran with it for about two years in the end.

THE INCREASED MEDIA INTEREST LED DIRECTLY TO A MAJOR RECORD DEAL.

HARRIS Until then it was hard to get a deal because punk was what was in and everyone said rock was dead. We were always getting told to cut our hair. As soon as someone else said, "You're good but you should go more commercial" or "You're good but you should cut your hair," we just said, "Oh, all right," and walked out.

SMALLWOOD I got Brian Shepherd, the A&R chief from EMI, to come along to a gig at the Marquee. The atmosphere was electric; it was obvious there was something happening. So he said, "Yeah, you've got a deal." I told the band afterward and they were ecstatic! I told them to calm down. But I don't think they were listening. All they heard was the word "deal" and that was it, it was drinks all round!

HARRIS When Rod signed us to EMI, I said to him, "I don't want you getting no one-album, no-option deal." Because I didn't trust no bastard in them days. You might make the best album that's ever been made, but what

ROSS HALFIN

Steve Harris

ROSS HALFIN/IDOLS

(from left) Murray, Harris, Bruce Dickinson, Adrian Smith and Clive Burr, in Cleveland, Ohio, 1982

happens if they don't promote it? Then if they don't buy it, you're dropped. What's the point of that? So Rod went in and beat them up and got a three-album deal.

SMALLWOOD It was a five-album deal with the first three albums absolutely firm. We didn't care about the big advances, but it was a very conscious thing to get them to absolutely commit to making three albums come hell or high water. That way all their other companies around the world knew we'd be back again and again. The metal market around the world was not good at that time and we needed to get everybody taking it seriously and working on it.

RECORDING OF THE DEBUT IRON MAIDEN ALBUM BEGAN IN JANUARY 1980. THE LINEUP WAS STEVE HARRIS (BASS), DAVE MUARRY (GUITARS), PAUL DI'ANNO (VOCALS), DENNIS STRATTON (GUITARS) AND CLIVE BURR (DRUMS).

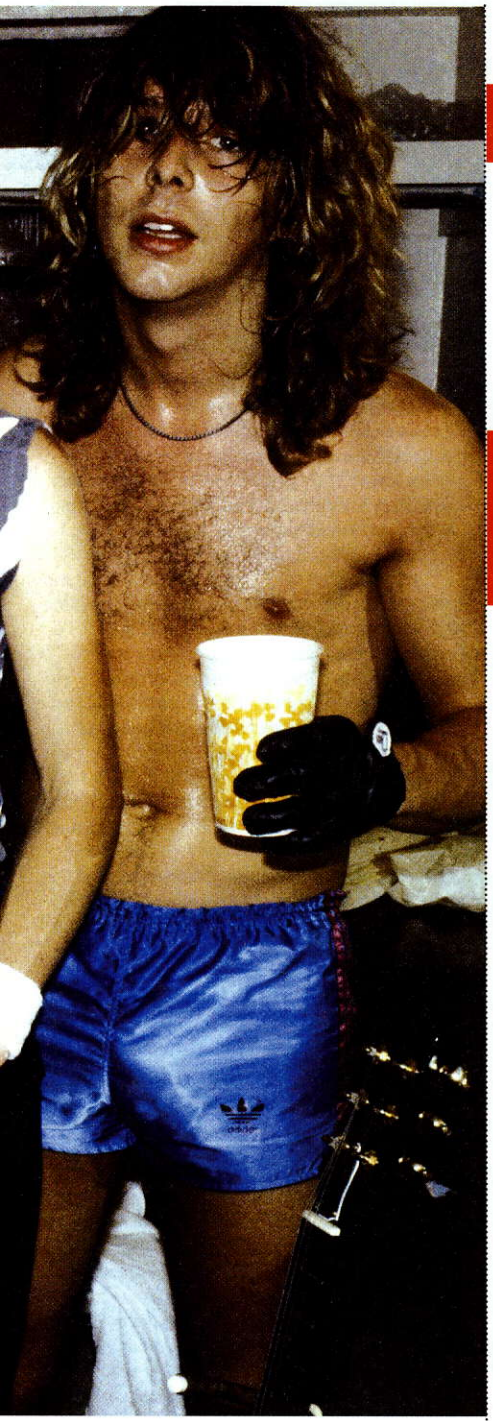
DENNIS STRATTON On "Phantom of the Opera," when it came to doing all the harmony guitar parts and the backing vocals, I really went to town. Rod heard it and said, "Fuck me, it sounds like Queen, get rid of the voices!" So they did. I admit I was a little bit upset. I think that's when Steve and Rod decided I was trying to intentionally change the sound, which I wasn't at all! I thought I was just adding to it, not taking away from it.

DI'ANNO It was the best album I did with Maiden, without a doubt. I didn't think the second album was a patch on it, personally. People go on about the production, I don't even notice it. All I hear is the band playing and me singing and how great the songs are.

THE FIRST MAIDEN ALBUM ENTERED THE U.K. CHARTS AT NO. 4 BUT IN THE MIDST OF SUCCESS, PROBLEMS WERE ALREADY BUILDING...

HARRIS There was a problem with Dennis right from the start, but it only really came to a head when we supported Kiss in Europe. It

ROSS HALFIN



ROSS HALFIN

wasn't so much his playing, it was more his personality. He was just into other things, the Eagles and the Doobie Brothers. If I wanted to have a jam at soundcheck, I'd be fucking playing Black Sabbath or Montrose. Giving it loads! But he'd be there playing like 10cc and the Eagles. His heart wasn't in Maiden.

STRATTON I remember being told by the crew that it looked like I was gonna get fired. It was then I realized I'd overstepped the mark. I went into my room, got my tape-player, turned it to full volume and put "Soldier of Fortune" on it by David Coverdale. Then I got in the bath fully clothed, my headset on, and turned the shower on and just sat in the shower and cried my eyes out. It was sad, because I had so much to give the band. Unfortunately, Steve and Rod saw it a differently.

ENTER ADRIAN SMITH, AN OLD FRIEND OF DAVE'S FROM AN EARLIER BAND, URCHIN...

ADRIAN SMITH At the audition I remember Rod interrogated me, like, "Can you play riffs? Do you play leads, too?" It was very intense. Steve was obviously very motivated, very serious about the whole thing. Dave and Paul seemed easier going about everything. Then at my first gig with them a fan came up to me and said, "Are you the new guitarist?" I said, "Yeah." He said, "You better be good!" I thought, Fuck, what have I let myself in for?

FOR THEIR SECOND ALBUM, *KILLERS*, MAIDEN HIRED PRODUCER MARTIN BIRCH, FAMOUS FOR HIS WORK WITH FLEETWOOD MAC, DEEP PURPLE, BLACK SABBATH, AND MANY OTHER BIG NAMES. HE WOULD PRODUCE THE NEXT SEVEN MAIDEN ALBUMS.

MARTIN BIRCH I was in New York and I went to visit Ritchie Blackmore. He said, "Have you heard this new band?" and proceeded to play me the first Iron Maiden album. He just thought it was great, and so did I. About halfway through it, he turned to me and said, "Why don't you do them?" I thought, He's right, I should be doing this band. When I got a call about doing their next album I thought it was fate. I thought the best way to handle them was to make them feel as comfortable as possible. So I set them up as a group in the middle of the studio and said, "Look, just play the songs as you would live and we'll work from there."

SMITH We called him the Headmaster because he was so strict. Martin was a good laugh, but when we were working he cracked the whip. The band was tight anyway from playing on the road, but Martin came in and made it even tighter.

HARRIS Production-wise, it was chalk and cheese compared with the first album. As for the quality of the songs, I think you could argue that the first album was the strongest, but I tend to disagree. The first album was like a best-of from our live set, songs which went back years. But we still had a lot of really good, strong songs. "Wrathchild" had been in the set from the start but that got left off the first album. An amazing song live.

KILLERS WAS ANOTHER CHART ALBUM IN THE U.K. BUT GOT SURPRISINGLY POOR REVIEWS, PARTICULARLY FROM _SOUNDS_ MAGAZINE, WHICH HAD PREVIOUSLY CHAMPIONED THE BAND.

HARRIS There was a story behind that. The girl who wrote the review was knocking Paul off at the time, and Paul gave her the elbow. We gave him a bollocking after that and said, "You could have waited to dump her until after she did the review!" I mean, I'd like to think it would have been the same review she wrote whatever happened, but I don't really believe that. It pissed me off at the time but we couldn't really take much notice of it. *Killers* still sold more copies than the first album.

DI'ANNO I don't know if it had anything to do with me dumping her or not, but I don't like *Killers* anyway. I thought it wasn't a patch on the first album. Don't ask me why, we all worked our bollocks off, but it just don't have the same magic for me as the first album. It just don't.

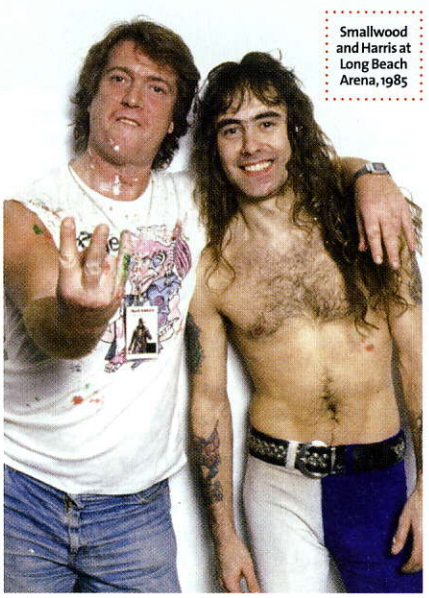
BACK ON THE ROAD, THE PROBLEM WAS NOW PAUL.

HARRIS Paul started complaining that he was losing his voice. Then once he was onstage, he'd be totally fine. It was like an attention-grabbing thing. He wanted you to worry over him. Some nights he'd literally be lying on the floor in the dressing room going, "Oh, I'm not gonna make it, you'll have to go on without me!" Then we'd spend ages fussing over him, trying to make him feel better.

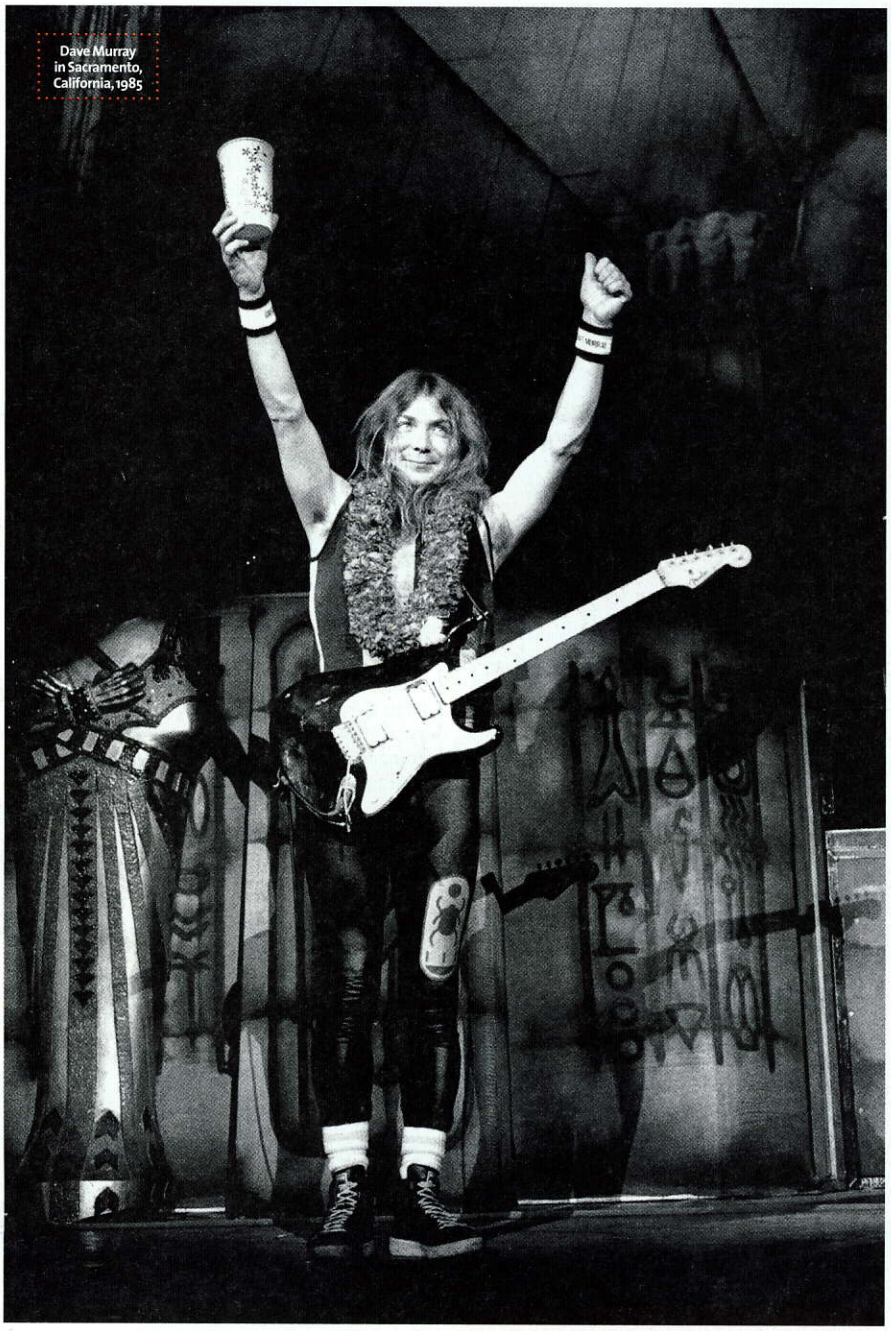
DI'ANNO I was a kid—22 years old—and here we were headlining our own big tour and I didn't know how to handle it. I didn't know nothing, I didn't *want* to know nothing! And of course, I was doing a bit of speed and [*coke*] to keep me going, and that used to make it worse, awake for days, feeling really ill. My voice kept going. And that was nerves, too. But once I got onstage, I was usually all right.

WHEN PAUL'S BAD HABITS CAUSED THE CANCELLATION OF FIVE SHOWS IN GERMANY, SOMETHING HAD TO GIVE.

HARRIS That was the last straw for me. Paul seemed to be on this weird trip, like it all seemed to be happening too quickly for him. He'd come off stage some nights and pretend to collapse unconscious. But he always managed to land on a chair or on a flightcase. Never flat on his face. And this time, I went and slapped him. I was like, "Get up, you bastard!" And he just opened his eyes and went, "You haven't got any sympathy for me, have you?" I was like, "No, I fucking haven't! Now get back on



Smallwood and Harris at Long Beach Arena, 1985



Dave Murray in Sacramento, California, 1985

Harris and Smallwood, 2006

that stage!" I'm not into drugs myself, never have been. But I'm not against other people doing what they like, as long as it don't fuck up their gig. Well, Paul was letting it fuck up his gig.

DI'ANNO I was pretty out to lunch on that tour, I suppose. I was just going for it non-stop, 24-hours-a-day, every day. I thought that's what you were *supposed* to do when you were in a big, successful rock band. But Maiden had become so big by then that the band had commitments piling up that went on for months—years! And I just couldn't see my way to the end of it. I knew I'd never last the whole tour. It was too much. People ask me now, would I have done things different if I could go back and have my time over. Well, the honest answer to that is no!

PAUL WAS REPLACED IN 1981 BY EX-SAMSON SINGER BRUCE DICKINSON.

BRUCE DICKINSON I first saw Maiden at a club gig in London in about 1980. We were actually headlining over them, but people were going mental for them. I remember standing at the back, watching them, and I went, "This is Deep Purple!" There was Davey Murray, obviously influenced by Ritchie Blackmore, he's got the Strat, the long, long hair...and the drummer sounds like Ian Paice—I mean, a dead ringer! It made Samson sound like a joke, by comparison. I didn't notice the bass player that first time but I looked at the singer, Paul, and I thought, Hmmm, I don't understand why he's there...

HARRIS I'd never been much into Samson, but I'd always thought their singer was good. And because we'd been having problems with Paul, I suppose I always had one eye open for singers. I'd seen Bruce and thought, Yeah, the bloke's got a really good voice and he knows how to work a crowd. I thought he sounded a bit like Ian Gillan, actually. Then when the shit really hit the fan with Paul, he was one of the first people I thought of.

DICKINSON As soon as I walked in, I knew this was something different from anything that I'd known before. They had proper professional roadies, a proper monitor system, they had cars laid on, everything. I thought, Right, there'll be no smoking dope in the back of the tour bus anymore then...

BIRCH I could always see Maiden going beyond what Paul was capable of. Bruce was capable of handling lead vocals on some of the quite complicated directions I knew Steve wanted to explore. So when Bruce joined, it opened up the possibilities for the new album tremendously—and for that reason, *Number of the Beast* was the turning point for Iron Maiden.

SMITH Me and Bruce started gravitating toward each other as songwriters. Steve would come in with his songs already worked out right down to where each guitar break would be and even who would do the break, whereas Bruce and I started hanging out and writing whatever took our fancy.

DICKINSON We had to pick the single for the U.K. before we recorded anything because of the schedule. We were like, Oh, fuck, we haven't recorded any of the songs yet, how do we know which one will be a good single? I mean, they were all such killer songs on *Number of the Beast*, we could easily have picked the wrong track completely. But we asked Martin what he thought and he said, "Run to the Hills." So, thanks to Martin's prize-winning ears, that's what we did and it turned out to be exactly the right choice.

SMITH I can't really remember what I did with the money we got after the 'Beast tour. I was always accused of being tight, 'cause I never used to spend it. As long as I had enough money for a drink and some cigarettes, I never bothered much. I did rent a nice flat, in Fulham, which is one of the nicer parts of London, and I remember going out for a lot of nice meals. But I had no financial plan or anything. I didn't buy a car or a house. We were working away from

home most of the time anyway, so management just took care of everything.

THE ONLY PROBLEM NOW WAS CLIVE BURR...

SMITH Clive was a great Ian Paice–type drummer, steady and solid and with a nice feel to everything. But Clive's drumming style wasn't the problem. It was keeping it together for the rest of us when he was having an off-night, which he was having more and more as time went by, particularly on that last American tour together.

HARRIS I thought, If we're having problems with a 45-minute set, what are we gonna be like when we're doing our own thing in America and we've got to do a two-hour show? It actually got to one point in the States where I went to Rod and said, "Look, I just can't carry on like this," and he had to really slap me about and persuade me to carry on. It's not like me to give in but we were really struggling some nights because Clive just couldn't hold it together.

DICKINSON I still think Clive is the best drummer the band ever had. That's not taking anything away from [*his replacement*] Nicko [*McBrain*]. Technically, Nicko's probably a far more competent drummer than Clive. It's just that Clive had incredible feel, and I regret that he wasn't given more time to try and sort himself out.

NICKO McBRAIN I was out of work, so it was a life-saver. Better than that, I really liked the music. I'd always been able to play powerfully, but Maiden was a real stepping stone in the progression of my style, because of the pedigree of the other players. And when Steve writes a song, he always comes up with a beat I've completely overlooked, or he'll suggest something that I might not have thought of, and he's not even a drummer!

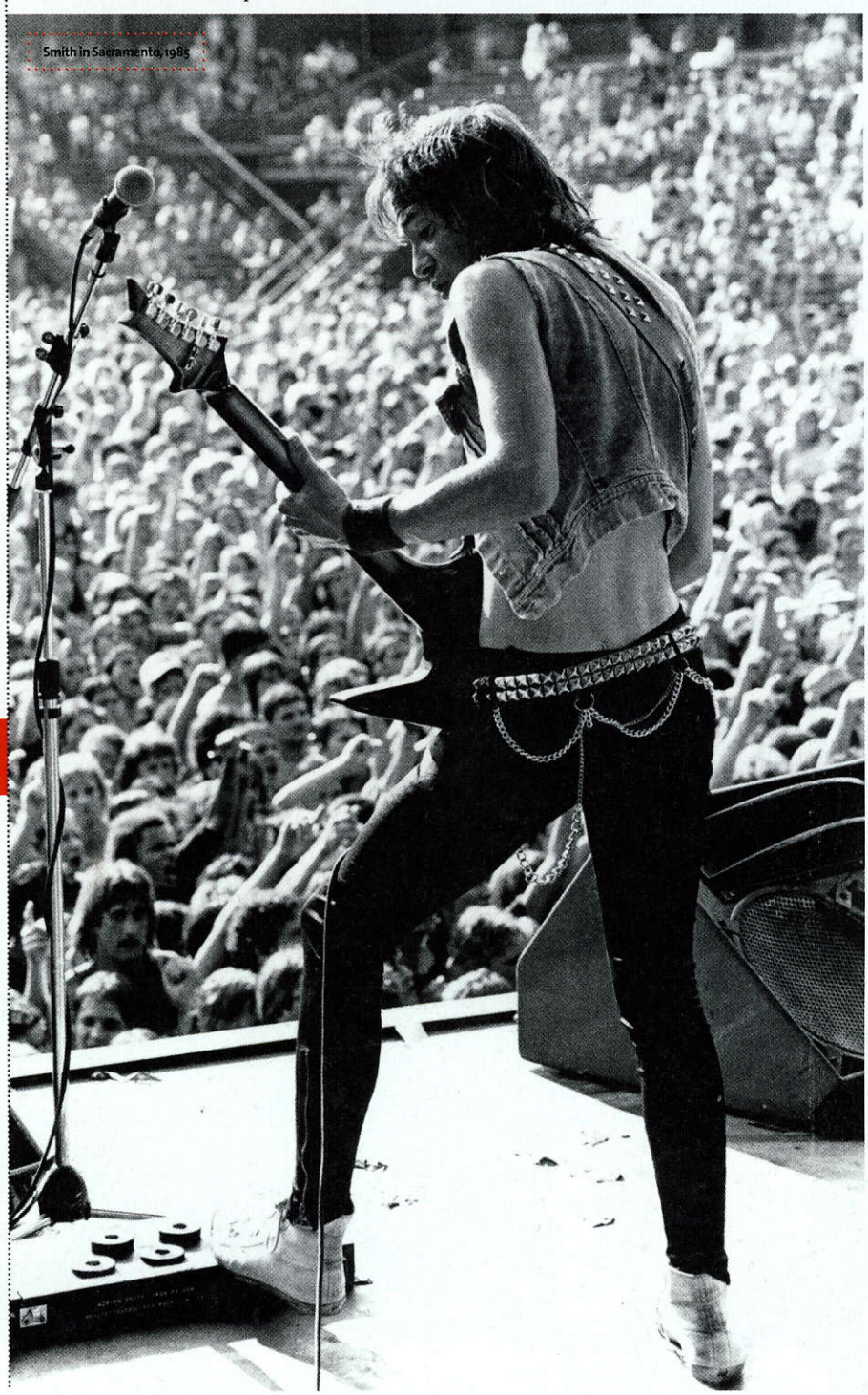
THE NEXT ALBUM, *PIECE OF MIND*, IN 1983, WOULD BE THEIR FIRST TO GO PLATINUM IN THE U.S.

BIRCH Rod said to me, "We've got to record the album outside of England [*for tax reasons*], where can we go?" The options were Air Studios, in Antigua, which later got blown down in a hurricane, or Compass Point, in Nassau. I liked Compass Point, so we went there. Personally, I would have preferred to go somewhere like the Record Plant, in New York, or somewhere in Los Angeles. It would have been easier and we might possibly have got better technical results. It was pretty bare-bones down in the Bahamas. But it was sunny, we liked it and it was available, so we decided to do the basic recording there, then carry on later in New York.

HARRIS For me, *Piece of Mind* was the best album we'd done up to then, easily. And I carried on thinking that right up until the *Seventh Son* album five years later. I'm not saying the two albums we did in between, *Powerslave* and *Somewhere in Time*, weren't good, 'cause there's a lot of stuff on those albums I still think of as some of our best ever. But *Piece of Mind* was just special. It was Nicko's first album, we felt like we were on a high and you can hear that mood on the album. Most of all, it was just the songs. Between us, I thought we'd really come up with the goods this time.

SMITH The *Piece of Mind* American tour was probably the start of the whole band becoming a little bit more sensible. In the past, touring America had been so easy, we'd do our spot early on and spend the rest of the night having a good time. Now we were headlining and we couldn't afford to piss around. People said we were wrong to go out as headliners in the States so soon, that we weren't ready for it and we'd never be able to pull it off. So we had something to prove. I think we all took it a little bit more seriously.

McBRAIN It's funny 'cause my memory is that everybody, with the exception of Steve and Bruce, was just fucking nuts! We were going absolutely crazy on everything we could possibly get our hands on! Though not before a show. There was only one occasion on the *Piece of Mind* tour that we all had a few drinks before we went on, and that was a bit of a celebration, 'cause it was the last night of the American tour. It was after that, on the *Powerslave* tour, that things got a lot more serious...



Smith in Sacramento, 1985

ROSS HALFIN/IDOLS

Recording and filming *Live After Death* at the Laguna Beach Arena, California, March 1985.

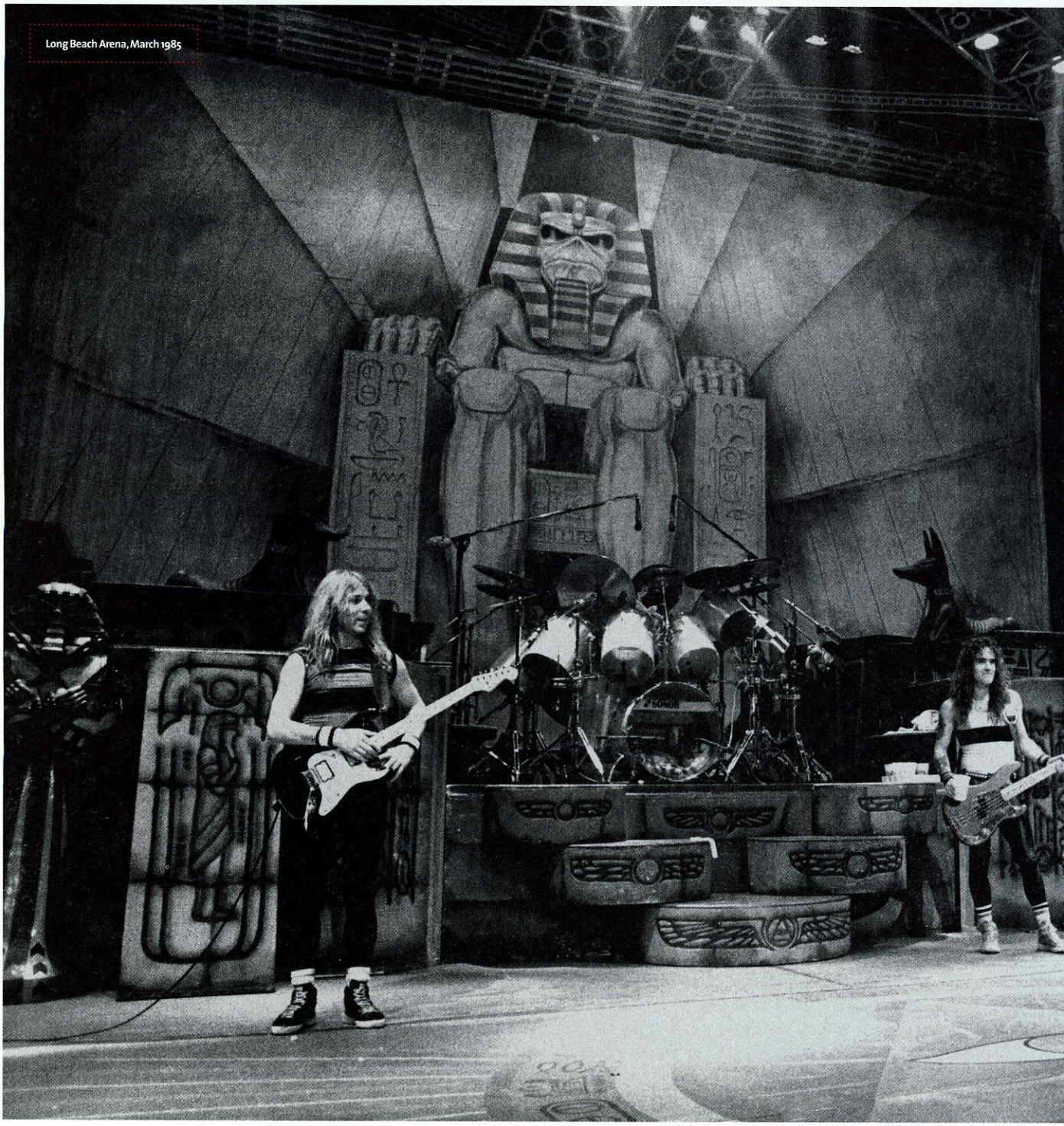
SLAVE

WITH 1984'S *POWERSLAVE*, IRON MAIDEN'S CAREER IN THE U.S. WENT INTO HIGH GEAR. BRUCE DICKINSON

MASTERS

STEVE HARRIS AND ADRIAN SMITH REFLECT ON THAT COMMERCIALLY TRIUMPHANT ERA. BY MICK WALL

THE YEARS 1985 TO 1988 would find Iron Maiden at their most successful. Already famous in Britain and Europe, the *Piece of Mind* album had now made them stars in America. As a result, the release of their fifth album, *Powerslave*, in 1984, would herald the World Slavery tour, a 13-month trek that included their longest, most spectacular U.S. tour yet, the highlight of which was five nights at Radio City Music Hall in New York and four nights at the Long Beach Arena in California. Their next three albums—*Live After Death* ('85), *Somewhere in Time* ('86) and *Seventh Son of a Seventh Son* ('88)—would all sell in the millions and go on to represent the peak of Maiden's career. They were also the first albums to feature the same band throughout: now regarded as the classic Harris-Murray-Smith-Dickinson-McBrain lineup, first assembled in 1983 for *Piece of Mind*. Adrian Smith left in 1990, to be replaced by Janick Gers. Even though Adrian returned in 1998, for many longstanding U.S. fans the golden era had passed, never to return.



Long Beach Arena, March 1985

GUITAR LEGENDS What was it like touring America in the early days?

ADRIAN SMITH On the first U.S. tour, we arrived in Los Angeles and got taken straight to the Rainbow on Sunset Blvd. We'd read that Led Zeppelin used to go there and it was pretty amazing 'cause guess who's there—Jimmy Page! I also got introduced to Pat Travers and Pat Thrall, who were like two of my favorite American guitarists of all time! Then Jimmy Page was talking to me as one bloke in a band to another, and I was standing there thinking about all those Led Zeppelin records I'd got at home. Maiden were like "the band from England" in the club that week and we were just surrounded by people. There were chicks all over us. I didn't even get time to finish my pizza!

STEVE HARRIS Touring America is like doing a world tour within a world tour. Not only is it the biggest place in the world, it's also the weirdest! It's not exactly the easiest place in the world to resist temptation, particularly if you're in a touring rock band and your album's anywhere in the charts.

BRUCE DICKINSON On the *Number of the Beast* U.S. tour, it was like we had a sixth member of the band that we called Mr. Party Animal. We all turned into him at some point. If there was a party, I was there in a corner doing something, you know?

SMITH Some of the American fans were so ingenious they'd find out where you were staying and turn up at your door. The Chicago Mutants were best at that. They would always book rooms on your floor, and you'd get knocks on the door at one in the morning. I remember getting out of bed one morning and opening the curtains, and there was a car park full of kids out there! Hundreds of them! There were cars with Eddie painted on them and kids with strange Maiden tattoos and a lot of weird stuff going on. It was mad.

GL Unlike in Europe, you never had a hit single in the U.S. The closest you came was with "Flight of Icarus" in 1983.

DICKINSON Steve never liked it. He thought it was too slow. But I wanted it to be that rock-steady sort of beat, I knew it would get onto American radio if we kept it that way and I was right.

HARRIS I don't think there's anything wrong with "Flight of Icarus" as a song, though I do wish we'd had more time to break it in live, before we recorded it. It was a lot more powerful live, a lot faster and heavier.

> "*Powerslave*, for me, felt like the natural rounding off of *Piece of Mind* and *Number of the Beast*, that whole era."
> –Bruce Dickinson

GL The *Powerslave* tour is still the biggest you ever did in America...

DICKINSON It went on so long it nearly finished us off. But it was the best show that Maiden ever put on: just the right combination of epic stuff but not too overblown. It wasn't so hide-bound by the sort of technology, loads of hydraulics and inflatable things that occurred later, all of which had the possibility for Spinal Tap–type fuckups on a regular basis. Virtually everything on the World Slavery Tour, apart from the lights, was done Musical Hall style—it was all boxes and ropes and two blokes pulling levers. It was so simple, you could set it up in small theatres or big arenas and it would always look fantastic.

HARRIS It could have been totally cheesy. You think of Egypt and the pyramids and really, how do you portray that without looking like Hawkwind? But the set was really good, it looked fantastic, and it was probably the best stage show we ever did.

GL It wasn't your best album, though.

HARRIS I think there are four standout

tracks on there, all of which we did live, and that's "Rime of the Ancient Mariner," "2 Minutes to Midnight," "Powerslave" itself and "Aces High." Of the other tracks on there, if you put "The Duellists" against "Rime of the Ancient Mariner" and "2 Minutes to Midnight"...I mean, it's just no way.

SMITH I could knock out stuff like "2 Minutes to Midnight" all day. But it didn't always fit into the kind of fantasy-horror thing that Maiden had going for them. In the early days, I needed Bruce to help me make things more how Maiden would want them. "2 Minutes to Midnight" is a perfect example of that. I had the right riff and Bruce had the right words.

GL The *Live After Death* album, recorded during the four-night stint at Long Beach, still sounds great today.

HARRIS We only taped two nights of the four. We thought that if we buggered it up anywhere, we could use stuff from both nights. But I think we actually ended up using all the stuff from the one night. No overdubs or nothing. We were still actually touring when Martin [*Birch*] went in to mix the tapes. He'd send them to us like two tracks at a time then wait for us to say "yes" or "no." So there was no chance of adding anything, even if we'd wanted to. We were really anti all that, anyway. We were very much like, "This has got to be totally live." The idea was to turn Long Beach into like a massive club gig.

GL Your next studio album, *Somewhere in Time*, was a bit of a departure. Guitar synthesisers, no songs by Bruce...

HARRIS It was certainly the most expensive. [*laughs*] We went a bit crazy, recorded the bass and drums down in Nassau, at Compass Point, then went to Holland, to Wisseloord Studios, to do the guitars and vocals, then took it back to New York to mix at Electric Lady Studios. It was crazy but we were just desperately trying to get it right without hurrying it for a change and, well... you learn from your mistakes, I suppose.

SMITH If you think about what we'd just done and where we'd just been, maybe it wasn't so strange that most of the songs we seemed to come up with had something to do with time—either time wasted or time spent learning something that cost you a lot. It's all there if you read between the lines.

DICKINSON *Powerslave*, for me, felt like the natural rounding off of *Piece of Mind* and *Number of the Beast*, that whole era. I remember listening back to it and I thought, ummm...I don't know how much more we can do of records that sound in this kind of vain. I felt we had to come up with our *Physical Graffiti* or whatever. That we had to get it onto another level or we'd stagnate and just drift away.

HARRIS I just thought he'd lost the plot. Bruce just wasn't himself at the time. We didn't realize it at first, but he was probably more burnt out than anyone at the end of the *Powerslave* tour. Then when we came back to do the next album, he just couldn't seem to get himself together with any of the writing. He came in with a few ideas which didn't really suit. It wasn't because it was acoustic necessarily, it was just that we didn't think it was good enough, really. And lucky enough, Adrian

THIS PAGE: ROSS HALFIN/IDOLS

came up with some strong stuff on his own, and that was that.

SMITH It didn't mean me and Bruce wouldn't write together again. I mean, he came in with some songs of his own, and it could have been those that were picked and then I wouldn't have had anything on there, so I don't think he can really complain about that. But the manner in which he found out, I regret that. No one really said anything to him directly, I don't think.

GL Then, in 1988, came *Seventh Son of a Seventh Son*—the seventh Iron Maiden album, and one of the best.

HARRIS I thought it was the best album we did since *Piece of Mind*. I loved it because it was more progressive, the keyboards really fit in brilliantly. It was our seventh studio album and I didn't have a title for it, or any ideas at all. Then I read the story of the Seventh Son of the Seventh Son, this mythical figure that was supposed to have all these paranormal gifts, like second-sight. And it was more, at first, that it was just a good title for the seventh album, you know? But then I rang Bruce and started talking about it and the idea just grew.

DICKINSON I remember Steve rang me about this idea he'd had for the next album. All about this Seventh Son of a Seventh Son stuff, and I thought, What a great idea! Brilliant! And of course, I was really chuffed, too, because he'd actually rung me to talk about it and asked if I had any songs that might fit that sort of theme. I was like, well, no, but give me a minute and I'll see what I can do.

GL It also contained one of the band's big-

Backstage with Eddie in Irvine, CA

gest worldwide hits, "Can I Play with Madness," co-written by a back-in-form Bruce and Adrian and Steve.

SMITH "Can I Play with Madness" actually started life as a ballad I had been working on called "On the Wings of Eagles." Then Bruce had a verse for it, but wanted to change the title to "Can I Play with Madness." I must admit, it did sound better that way. So we took that one in and Steve liked it, too. It was Steve who came up with the time change in the middle and the instrumental passage, which gave it that lift it needed. I was surprised when it was such a big hit, though. We'd had singles go into the charts before, but they flashed in and out again. But this hung around for ages, and it used to go down really well onstage. I think people were amazed when they saw us sing the opening part. We weren't exactly known for our harmonies. If I'd suggested harmonies when I first joined the band, I would have got beaten to a pulp!

DICKINSON If *Number of the Beast* brought heavy metal properly into the Eighties, which I believe it did, then with *Seventh Son of a Seventh Son* I think we showed the way for heavy metal in the Nineties. It sounds like such a boastful thing to say, I know, but that's how it hit me. It's the grandest and most fascinating tale of all, the classic story of Good versus Evil, with no guarantees that it's the good guys who eventually come through. Which is everyone's story, really, isn't it? None of us gets through our lives smelling of roses everywhere we go; everything is a constant battle to try and stay sane, to cut through all the bullshit that gets shoved our way. At the same time, there's more to it than that. It's a quite mythical tale, the saga of the Seventh Son of the Seventh Son, and in trying to tell it we really allowed our imaginations to run free.

GL Would there ever be a better Maiden album?

HARRIS We've always been at our best, I think, when we've told a story of some kind. "Rime of the Ancient Mariner," "Stranger in a Strange Land," "Seventh Son..." It's one of the things we're really good at, and it's working in a way that is very inspiring for us. Whatever happened after that, we knew we'd done our best with that album, certainly.

ROSS HALFIN/IDOLS

Learn to Play like the Pros

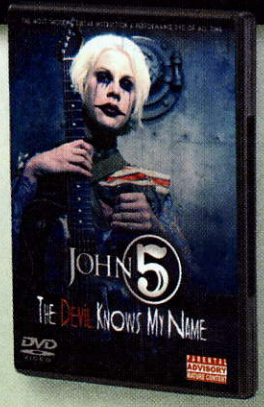
WITH INSTRUCTIONAL DVDs FROM MUSIC DISPATCH

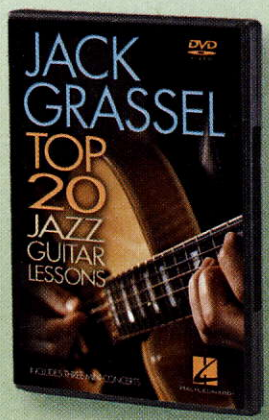
NEW RELEASES

JOHN 5 – THE DEVIL KNOWS MY NAME

The most shocking guitar instruction and performance DVD of all time! Learn techniques such as: banjo rolls, tapping, arpeggios, double stops, and much more. PARENTAL ADVISORY: EXPLICIT CONTENT

00320554 .....$34.95





JACK GRASSEL – TOP 20 JAZZ GUITAR LESSONS

Covers: music business advice, single-note improv and bass, simulating multiple guitars, colorful altered chords, power practicing, melody chords, 12 keys in one position, and much more.

00320644 .....$29.95

OTHER TOP SELLERS

ERIC JOHNSON – THE ART OF GUITAR

00320490.....$34.95

CHRIS DUARTE – AXPLORATION

00320491.....$29.95

JOE BONAMASSA

00320493.....$29.95

BLUES

00320431.....$19.95

MUSIC DISPATCH®

Prices, contents, and availability subject to change without notice.

1-800-637-2852

www.musicdispatch.com

BEASTIE BOYS

OVER THE COURSE OF NEARLY TWO DECADES (AND INNUMERABLE PERSONNEL CHANGES), ENGLAND'S **IRON MAIDEN** HAVE BEEN A HEAVY METAL POWERHOUSE, DEVELOPING AND RESHAPING THE MUSIC WITH THEIR JARRING RIFFS, HYSTERICAL VOCALS AND HARMONIZED GUITARS. HERE IS THEIR EXPLOSIVE STORY.

BY RICHARD BIENSTOCK

ON AUGUST 9, 1984, Iron Maiden hit the road in support of their fourth album, *Powerslave*. Dubbed the World Slavery Tour, it was an undertaking of massive proportions, requiring five buses and six 45-foot trucks to transport the band, crew and equipment from show to show. By the time they returned home 11 months later, Maiden had played a total of 190 concerts in 24 countries, traveled nearly 100,000 miles, used 6,392 guitar strings and, perhaps most impressive, consumed over 50,000 cans of beer.

"That tour was monumental," says guitarist Dave Murray. "The size of the shows was justified by the amount of records that we were selling. Every concert was like a festival."

Ever since their arrival on the scene in the late Seventies in their native England, Maiden had been steadily expanding their cult following. *Powerslave*, they hoped, would be the album that would vault the band into the rock and roll stratosphere. Certainly, their days of playing to drunken punters in the seedy pubs of London's East End were behind them forever: Iron Maiden had become bona fide, stadium-devouring, international superstars.

For all its glorious excesses, the World Slavery Tour was by no means the pinnacle of Maiden's career—it was more like a taste of what lay on the horizon. Although the band entered the Eighties lumped in with the short-lived collective known as the New Wave of British Heavy Metal, they left it as one of the decade's most successful acts, with a string of multi-Platinum albums and sold-out world tours under their belts. In an era that saw the heavy metal movement blossom both artistically and commercially, Iron Maiden led the pack with their ferocious, epic tales of medieval mayhem wrapped up in an explosive blend of razor-sharp riffs, galloping bass lines and twin-guitar harmonies. Perhaps the one thing

At the Hammersmith Odeon, London. (clockwise from top left) Dave Murray, Janick Gers, Steve Harris, Bruce Dickinson and Nicko McBrain

(from left) Paul Di'Anno, Clive Burr, Steve Harris, Dave Murray and Adrian Smith in Yugoslavia in the early Eighties.

more impressive than the 60 million albums the band has sold over the last 28 years is the fact that they have done it completely on their own terms, with virtually no support from radio, MTV or the mainstream rock press.

Originally, the dreams of the young Steve Harris, Iron Maiden's founder and sole surviving original member, would have led him down a much different path. Like a host of other English rock stars from Rod Stewart to Def Leppard's Joe Elliot, Harris dreamed of playing professional soccer, and had even signed on as a member of a youth team.

But like thousands of teenagers before and after him, the 15-year-old soon fell under the spell of rock and roll, particularly progressive English bands like Jethro Tull and Genesis. In 1973 Harris shelled out 40 pounds for a copy Fender Telecaster bass, and formed his first group, Influence, which played a mix of originals and covers like "Paranoid" and "Smoke on the Water." When the band packed it in after just six gigs, Harris joined a boogie-rock outfit named Smiler. A more professional group, Smiler gigged extensively around the East End pub circuit, and even performed an early version of Harris' "Innocent Exile," which later appeared on Maiden's 1981 *Killers* album. Smiler rejected his next original, however, and made it clear that they did not expect their bass player to be a creative force in the band, jump around onstage, play intricate, lead-style bass lines or write songs.

"A lot of people think that I have a very unique approach to the bass," says Harris, "but to me, my style is just natural. I never consciously decided to play a certain way. By the time I joined Smiler, I was writing more and more of my own stuff, and the other guys didn't really want to play it. They thought that there were too many time changes."

> "FROM AROUND 1977 TO 1980, WHEN THE WHOLE PUNK THING WAS HAPPENING, PEOPLE WERE ALWAYS TELLING US TO CHOP OUR HAIR OFF."
> –DAVE MURRAY

Harris decided in 1975 that the only way to fully realize his own musical vision was to start his own band. He chose the moniker Iron Maiden after seeing the 1939 movie *The Man in the Iron Mask*.

Iron Maiden's inaugural lineup featured Harris on bass, Ron "Rebel" Matthews on drums, Paul Day on vocals and the twin guitars of Terry Rance and Dave Sullivan. For the next year and a half, the band underwent almost constant personnel changes. Paul Day was replaced by Dennis Wilcock, Steve's bandmate from his Smiler days. In turn, Wilcock, unhappy with the guitarists' lack of technical skills, suggested bringing in a fleet-fingered, blond-haired kid he knew named Dave Murray. The problem of having three guitarists was quickly solved when Rance and Sullivan, insulted by this not-so-subtle critique of their ability, quit the band.

Ironically, the next man to leave was Murray, who was fired by Wilcock after the two had an argument. "I was driving over to Steve's, and my car caught on fire," remembers Murray. "Luckily, I had an extinguisher in the back and I put the flames out. So when I showed up at the house, I was covered in oil and ashes—and I get my marching papers as well. Needless to say," he laughs, "it wasn't a very good day." Harris, who'd recently fired the band's other guitarist, Bob Sawyer, brought in Terry Wrapram, who'd played in a band called Hooker.

By this point, Steve had become completely disillusioned with the two-guitar idea. Instead of looking for another guitarist to play with Wrapram, he decided to go a different route. Enter Tony Moore, Maiden's first, and only, full-time keyboard player. After just one gig it was obvious that synthesizers were not going to fit in with Maiden's raw, no-frills metallic sound, and Moore was relieved of his duties. Surprisingly, this prompted Wrapram to jump

ship as well, claiming he couldn't play without a keyboardist.

Near the end of 1978, after several more firings, quittings and recruitments, Maiden again found itself as a four-piece, with Murray back in the fold, ex-Smiler drummer Doug Samson and new singer Paul Di'Anno, who got the gig after a spirited audition performance of Deep Purple's "Dealer." It is this lineup that would appear on the band's first demo tape. "Actually, there is a second guitarist on the demo," reveals Murray. "I think his name was Mad Mick, or something like that. Who can remember. But he was a right decent player."

Iron Maiden's lineup may have been somewhat shaky during those early years, but their belief and conviction, particularly Harris', in the music they were creating was unwavering. Early ads for Maiden shows at East End dives like the Cart & Horses and Ruskin Arms were often emblazoned with slogans like "Rock Kings of the East End," and the eloquent "We break, shake, shock and rock, we make the rest look average stock." Particularly noteworthy was the ad placed by the boys in *Melody Maker* as they prepared to return from a six-month hiatus. "Iron Maiden are not only the best visual, high energy, original, loud-but-talented, good-looking, tasteful, heartbreaking, hard hitting, bloodsucking, mind-blowing hard rock band in London! We're also very nice blokes, kind to fans & our families, hostile to other bands, but above all we're brilliant, ace superstars and we're honest! And we're BACK!!!"

"We used to do that just to have a laugh," explains Harris. "It wasn't that we were so confident, it was just that there were a lot of bands at that time who thought they were the bee's knees, so to speak, so we just wanted to wind them up a bit."

Unfortunately, not everyone saw the humor in Maiden's "wind-ups." In response to this last ad, members of rival East End bands bombarded a Maiden show and doused their monitors with beer. Harris does point out that it was the last time the band was confronted by dissenters.

Maiden's intense, blitzkrieg style of heavy metal, combined with a spectacular stage show which featured a blood spewing head (an embryonic version of their soon to be mascot, Eddie), began attracting a hardcore following throughout the East End. Soon enough, they also began garnering attention from local record labels. Around this time in 1977, however, the punk/new wave revolution was just getting underway, and any label that did show an interest in Maiden's gritty, working-class heavy metal tried its best to persuade the band to cut their hair, lose the stage show, and adopt a more "punk-rock" image. Maiden, of course, being true punks at heart, told them all where to stick their contracts.

"The thing from the very beginning was to be uncompromising," stresses Murray. "From around 1977 to 1980, when the whole punk thing was happening, people were always telling us to chop our hair off. But we weren't going to change, and we weren't going to just jump at any record deal. Because at this point we all still had our day jobs. So we weren't going to lose that security just to sign some piece of paper that would make us stars for five minutes."

Encouraged by the growing crowds at their East End shows, and certain that no label was going to touch them without trying to change their sound, Maiden decided that, in order to reach a larger audience, they would have to record a demo on their own. On New Year's Eve, 1978, the band headed up to Spaceward Studios in Cambridge for two days and recorded four Steve Harris originals: "Prowler," "Invasion," "Strange World" and "Iron Maiden." Busted by the cost of the recording sessions, Maiden planned to mix the tracks when they had more cash. In the meantime, they took a rough mix of the songs with them. Unfortunately, when they returned to the studio a few weeks later, they found that the master tape had already been wiped clean. The band had no choice but to take the unedited and unmixed tapes as they were.

Despite the demo's rawness, it was easy to see that the songs—melodic, heavy, fast and furious—were special. Dave Murray took his copy over to Neal Kay, the visionary heavy metal DJ who worked at the Soundhouse in North London, hoping to get Maiden a gig.

"We didn't hear from Neal for a couple of weeks," remembers Harris. "But then he phoned us up one day and said that it was the best demo he had heard in a long time, so he started to play the tracks at the Soundhouse. I remember one night me and Paul went down to the club—nobody knew who we were—and we just stood at the bar, watching people react to our songs, headbanging and playing air guitar. We just couldn't believe it. So by the time we began playing there, people already knew two or three songs from the demo, and they would get completely into it."

The tape also made its way into the hands of a man named Rod Smallwood, who would soon become an integral part of the Iron Maiden family. Smallwood, who'd recently endured a messy split with the band he was managing, had just made the decision to leave the rock and roll business for good. He was

Harris in London

considering a career in law when an old rugby chum passed him a copy of the Spaceward demo. Smallwood liked what he heard, and contacted Harris about coming down to one of Maiden's shows. Impressed with the band's onstage charisma (they had to perform minus Di'Anno, who'd been arrested for carrying a knife just prior to showtime), Smallwood began acting as their manager, officially signing the band to a contract a few months later.

Like Harris, Smallwood had a cocksure attitude when it came to his band's music. On one occasion, he bet the manager of the London Marquee that Maiden would sell out their show by seven o'clock that night. Needless to say, Smallwood won the bet. But the big winners turned out to be the band themselves, as Smallwood had also persuaded John Darnley, an A&R man for EMI Records, to come down to the show. Darnley liked what he saw and, a month later, Iron Maiden signed with EMI.

Before entering into the studio to record their major label debut, the band decided to release three songs from their extremely sought-after demo tape—"Prowler," "Invasion" and "Iron Maiden"—on their own label, Rock Hard Records. The EP was titled *The Soundhouse Tapes*. Only 5,000 copies were printed, and it was made available by mail-order only. Due to overwhelming demand for *Tapes* (3,000 copies were shifted in the first week alone), the band began getting calls from major music chains. But Smallwood declined, opting to keep the record's printing limited, as a special gift to Maiden's hardcore following. As a result, the much sought after EP now fetches hundreds of dollars for an original copy. During this time, the band also recorded two songs, "Sanctuary" and "Wrathchild," for EMI's *Metal for Muthas* compilation album, and had their first radio session broadcast on London's *Radio One Friday Rock Show*.

> "ONE DAY THEY GRABBED A HOLD OF ME AND SAID, 'WE'RE GOING TO FIRE OUR SINGER, DO YOU WANT TO AUDITION?' AND I SAID, 'YEAH, I'LL AUDITION, AND I BET YOU I'LL GET THE JOB.' "
> –BRUCE DICKINSON

After experiencing another series of lineup changes, Iron Maiden became a five-piece again with the addition of guitarist Tony Parsons, who was quickly fired and replaced by Dennis Stratton. Doug Sampson was traded in for ex-Samson drummer Clive Burr, and Maiden got down to business, entering the studio to record their debut album with producer Will Malone. Before releasing the record, they set out on the 12-date Metal for Muthas Tour. It was during this time that EMI released the band's debut single, "Running Free." The song entered the U.K. charts at Number 44, and the band was offered a spot on Britain's prestigious *Top of the Pops*. Smallwood accepted under the condition that his group be allowed to perform live, not lip synch, and Iron Maiden became the first band to do so since the Who played on the show in 1972.

After finishing up a guest slot on Judas Priest's U.K. *British Steel* tour, Maiden released their eponymous debut on April 14, 1980. It shot straight into the U.K. charts, debuting at Number 4. "We were quite surprised," says Harris. "We expected it to go maybe Top 30. The thing was, we had already done a lot of shows around the U.K., including the dates opening up for Priest. So we had a huge fan base, and I think that was a big reason for the album's success. As a result, EMI started shipping the record out around the world, which was something we never expected. We just thought that we'd do a few gigs around England."

The album included scorching live standards like "Prowler" and "Iron Maiden," as well as "Phantom of the Opera," the type of sprawling, multi-passage song that would become a Maiden trademark. The band took off on their first headlining tour of the U.K., which culminated in a slot at the Reading Festival supporting UFO, whose Pete Way was one of Harris' biggest influences.

Maiden's first show in Poland, in 1981

Artwork for the "Hallowed Be Thy Name" single (live version) showing Eddie spearing the departed Bruce Dickinson

Maiden finished out the year supporting Kiss on the latter's European tour. It was during this time that internal problems began surfacing between Stratton and the rest of the band, and at the end of the tour, he was dismissed. Once again a four-piece, Maiden called upon a young guitarist named Adrian Smith. They'd wanted to recruit Smith once before, but he had been fully involved with his own band, Urchin, and so declined. But Urchin had recently disbanded, so this time Smith accepted the offer. Had he turned them down again, Maiden's second choice was Girl's Phil Collen, who would go on to achieve international fame with another New Wave of British Heavy Metal band, Def Leppard.

Dave Murray had been a friend of Adrian since their childhood in the East End, and had even spent a brief time with him in Urchin after Den Wilcock kicked him out of Iron Maiden. The pair proved to be the perfect twin-guitar attack that Maiden had always been searching for, with Adrian's more thoughtful, composed solos perfectly complementing Dave's no-holds-barred, improvisational approach.

"Adrian and I had known each other since we were about 14, and we had begun playing guitar around the same time as well," says Murray. "So there was this chemistry between us that went beyond the music. You could take the two best guitarists in the world and put them in the same band and it wouldn't happen. There has to be something more, and Adrian and I had that."

After embarking on another brief British tour to break Adrian in, the band headed back into the studio to record their second album, this time with Martin Birch at the helm. He would go on to produce every Iron Maiden album up through 1992's *Fear of the Dark*.

Killers was released in February 1981, and the band geared up for their first world tour, including inaugural visits to Japan and North America. The three Tokyo concerts, which sold out in less than two hours, were captured on the live *Maiden Japan* E.P. From there it was on to the States, where the band met firm resistance from American radio every step of the way. Unwilling to pander to stations by releasing an AOR-style pop song, Maiden set out to conquer America city by city. By the time the U.S. leg of the *Killers* tour was over, the album had sold an impressive 200,000 copies—four times that of their debut—and reached Number 78 on the *Billboard* charts.

Blaze Bayley

Although the *Killers* tour marked a high point in Maiden's career and extended their fan base worldwide, they once again found themselves headed for lineup troubles. This time the unfortunate catalyst was lead singer Paul Di'anno, whose whole-hearted embrace of the rock and roll lifestyle was jeopardizing his ability to perform onstage.

"Paul just kind of got caught up in the success," reasons Murray. "There was quite a lot of pressure on us and he just wasn't prepared to handle it. It got to the point where it would be right before showtime, and he wouldn't even want to go onstage."

"It was very difficult, because we didn't want to get rid of him," adds Harris. "But in the end, we had no choice because I think that if he had stayed in the band, we wouldn't be here now." Becoming increasingly dissatisfied with Di'Anno's singing as the tour wore on, Maiden finally decided to give him the boot. They chose a singer named Bruce Bruce, with whom Clive Burr had played in Samson, to replace Di'Anno. Wisely, Bruce returned to using his original surname, Dickinson, and the band headed off to Italy for some quick shows to break him in. "It was a very big change for us," says Harris. "Suddenly, we went from a band that had nothing to lose, with nowhere to go but up, to a band that had everything to lose."

Iron Maiden could have played it safe by hiring a Di'Anno copy, so as not to upset their rapidly growing legion of fans. But Bruce Dickinson could not have been more unlike his predecessor. Whereas Di'Anno emitted a raw, street-urchin croak, Dickinson possessed a multiple octave range with a wide, operatic vibrato. It wasn't just by coincidence that fans took to calling him "The Air Raid Siren."

THIS PAGE: ROSS HALFIN

Harris with Def Leppard's Joe Elliott

Harris at home

With Fastway bassist Pete Way

Having shared stages with the band while fronting Samson, Dickinson had always admired Maiden, and knew that his voice would be the perfect fit for their majestic sound. "I was a big fan of the *Killers* album, and my one regret was that I never had a go at that thing. I mean, the band was fierce, and when I saw them, I thought, God, I could really rip something apart if I were singing for them. So one day they grabbed a hold of me and said, 'We're going to fire our singer, do you want to audition?' And I said, 'Yeah, I'll audition, and I bet you I'll get the job."

Any doubters who thought Maiden wouldn't survive the loss of Di'Anno were quickly silenced with the release of the "Run to the Hills" single in March 1982. Still seen by many as the definitive Iron Maiden song, "Hills" is an all-out scorcher from start to finish, opening with Thin Lizzy–style guitar harmonies before kicking into overdrive with a barrage of Harris' trademark galloping bass lines and Dickinson's banshee wails. The single was Maiden's first U.K. Top 10, and the accompanying video gained them some much-deserved American exposure via the newly created MTV. When *The Number of the Beast* was released later that month, it debuted at Number 1 on the U.K. charts, and reached Number 33 in America. Besides selling out shows around the world, the Beast on the Road Tour also included a headlining slot at the prestigious Reading Festival.

But as happened countless times in the past, the tour ended in another lineup change: this time, drummer Clive Burr decided he had had enough and amicably quit the group. In his place came Michael "Nicko" McBrain, who had been the drummer for the French rockers Trust. Along with his excellent drumming, McBrain's vocal prowess is featured on his first outing with the band, 1983's *Piece of Mind*, where he can be heard drunkenly reciting the backward message, "Don't meddle wid t'ings you don't understand."

"That was in response to all of the stuff that was going down with Priest and Ozzy, the backward subliminal messages, the Satanism, all that bullshit," laughs Nicko. "Maiden had gotten a little bit of it as well, with the *Number of the Beast* album. So we just figured we'd put one on there blatantly, sort of our way of giving the middle finger to these fanatics. It didn't mean a thing."

With the addition of McBrain, Maiden entered into their longest period of lineup stability, which would last them all the way to 1990. The band was also headed toward its most lucrative period, both creatively and economically. In 1984, Maiden released *Powerslave*, and followed it with the World Slavery Tour, which sold out arenas all around the world.

They documented the tour on the live double album *Live After Death*, recorded at sold-out performances in London and California.

"A lot of times a live record demonstrates how dull things can be in the studio," comments Dickinson. "We wanted people to be able to experience the power of Iron Maiden in concert. For example, people listen to Deep Purple's *Machine Head* and say, 'Wow, what a great album!' But it's kind of like snooze rock compared to Purple's live album, *Made in Japan*. That's the spirit of the band coming through, and that's what we captured as well."

Over the course of the next few albums, Maiden began to experiment more within their music. On *Somewhere in Time* (1986) and *Seventh Son of a Seventh Son* (1988), they began incorporating synthesizers into their sound, and taking a more streamlined, mainstream approach to songwriting on tracks like "Wasted Years" and "Can I Play with Madness."

"*Live After Death* kind of ended an era for Iron Maiden," says Murray. "Everything about that tour was enormous, and we took it as far as we could go. But afterward, we didn't purposely say, 'We've got to do something different.' It was just a development, really. If you want to sustain a career for 20-plus years, you have to be willing to experiment and grow."

One thing that did continue to grow was the band's worldwide popularity. In August 1988, they headlined the Monsters of Rock festival at Castle Donington in England, before a record crowd of 102,000, with such rock heavyweights as Kiss and Guns N' Roses supporting them.

1989 saw another first for Iron Maiden—they rested. Well, at least some of them did. Both Dickinson and Smith used the time off to work on solo projects. Smith's album was more of a mainstream rock affair, while Dickinson's *Tattooed Millionaire* hearkened back to the sound of early-Seventies hard rock, and even spawned minor hits in both the title track and a cover of Mott the Hoople's classic "All the Young Dudes."

"The whole idea behind *Tattooed Millionaire* was not to make some grand artistic statement," says Dickinson. "The thing was, Janick Gers, a friend of mine from the Samson days, had been unemployed for about four years and was thinking of selling his equipment and giving up the guitar. And that pissed me off, because he's a pretty serious player. So we got together and made the album in about 10 days. Basically, it was done just to keep Janick off the streets! And now I have a Platinum album on my wall."

While Bruce's solo success might have been a sign of things to come, Adrian was actually

the first to hand in his resignation to Maiden. Just as the recording sessions for *No Prayer for the Dying* were getting underway, Janick Gers quickly stepped in, and the band played on—but not for long. During 1993's *Fear of the Dark* tour, Bruce Dickinson, Iron Maiden's frontman since they had attained superstardom, announced his intention to leave the band to concentrate on a solo career.

"Steve is very stubborn about what he wants, while I'm more interested in experimenting," explains Dickinson. "I have a lot of respect for him, but we just see the world differently. I mean, we were touring, having fun, and getting paid well, but I felt like I needed to stretch creatively and try different things. I needed a bit more angst, and I just wasn't getting it with Maiden," he laughs. "So I provided it myself, by quitting the band."

Harris is more diplomatic about the split. "I think that when a band tours as extensively as we do, you're always going to have people leaving. And it's always disappointing, no matter who it is. But if someone's not enjoying themselves in the band, then there's no reason for them to be there, and that's fine."

"One thing that was odd," says Dickinson, "was that when my last single with the band, the live version of 'Hallowed Be Thy Name' [*from 1993's* A Real Live One] was released, the sleeve had a drawing of Eddie putting a spear through my chest. I said to Rod, 'Now that's curious, 'innit?' "

At the end of the year, Iron Maiden announced that they had hired Blaze Bayley, formerly of the English punk-metal band Wolfsbane, to be their new lead singer.

"Blaze had always been at the top of our list," says Murray. "When Bruce left, we decided that it wasn't time to pack it in yet, so we gave him a call. And the fans have been really good about it. On the X-Factour [*in support of their first album with Bayley, 1995's* The X-Factor] there were a lot of banners and signs in our audiences welcoming him."

1996 marked the 20th anniversary of Iron Maiden, and the band celebrated in grand style with the release of *Best of the Beast*, a double CD greatest-hits collection that featured, for the first time on CD, two songs from the legendary *Soundhouse* sessions—"Iron Maiden" and "Strange World."

Now, more than two decades later, Iron Maiden are still forging ahead, constantly challenging themselves within their music as well as with outside projects.

According to Dickinson, the secret to Maiden's long-lasting appeal is the band's sheer integrity. "We never let people down, and we were never cheesy. No matter how enormous our shows got, we always kept a very English sense of decorum about things, even while snarling like a savage beast onstage!"

McBrain offers a slightly different explanation for the band's ability to soldier on even as so many fell by the wayside. "You always hear about groups who can't stand one another, and how when the concert's over, they split. With us, we like to hang together after the show, and go for a drink or something. We've kind of calmed down a bit from the *real* wild parties, but we still enjoy each other's company. And that's always been key to our success."

HEY KID,
WANNA BUY A CD?

CREEDENCE CLEARWATER REVIVAL

STAPLE SINGERS

ISSAC HAYES

JOHN LEE HOOKER

& 1000'S MORE CDs...

Can't find it? We've got it.
WWW.CONCORDMUSICGROUP.COM

TAKE 10% OFF YOUR FIRST PURCHASE!
Just enter the following promotion code before you check out: GUITARLEGENDS

creativity meets technology
audio•production•film

SAE INSTITUTE
www.sae.edu

Atlanta • Los Angeles • Miami • Nashville • New York
Over 50 locations in 24 countries

SPECIAL ED

THE LIFE AND TIMES OF THE IRON MAIDEN MASCOT.

RICHARD BIENSTOCK

BEFORE MEGADETH'S Vic Rattlehead, Mötley Crüe's Allister Fiend and Anthrax's NOT Man, there was Eddie. A standout in the field of heavy metal mascots, with a face as recognizable as the president's to a generation of disenchanted youth, Eddie is the perennial yardstick by which all future metal mascots will, *must*, be measured.

His genesis dates back to the murky time when Dennis Wilcock was Iron Maiden's lead singer. A huge Kiss fan, Wilcock used to spice up the band's East End shows with a barrage of cheap visual gimmicks. Among his most impressive feats involved running a sword through one side of his mouth and out the other during the song "Iron Maiden," all the while his wounds dribbled fake blood down his chin. After Wilcock left the band, Maiden wanted to retain the theatrical element he had added to their shows, so a local acquaintance of Harris', Dave Beasly (nicknamed Dave Lights because of his inventive stage sets), began designing makeshift props out of light bulbs, vacuum cleaner parts, flowerpots and whatever else he could get his hands on.

One of Beasly's earliest designs consisted of a backdrop with the band's logo painted on it, and embellished with a ghostly paper mache mask. During the performance of "Iron Maiden," he would use an aquarium air-pump to spew blood from its mouth.

"We started to call the mask The 'Ead, because you don't pronounce the H in London," says Harris. "And from there he just became Eddie the 'Ead."

Eddie remained in this bodiless state until the end of 1979, when Rod Smallwood came across a poster drawn by artist Derek Riggs, and asked him to bring his portfolio up to Maiden's office. The band was particularly impressed with one Riggs drawing of a wild-eyed, spiky-haired punk, and decided to use it for the cover of their debut album.

Before the record was released, they had Riggs design the sleeve of their first single, "Running Free," which pictured Eddie at the back of an alley, shrouded in darkness. "We didn't want to give away his identity before the album came out," says Harris. "So we kept his face hidden in the shadows."

It wasn't long after the release of *Iron Maiden* that Eddie began making headlines. Riggs' artwork for "Sanctuary," the second single off of the album, depicted Eddie, bloody knife in hand, crouching over the corpse of a woman who had torn down an Iron Maiden poster. The problem: the dead woman was then-Prime Minister Margaret Thatcher. England's *Daily Mirror* ran the headline, "It's Murder! Maggie gets rock mugging," while the Scottish Young Tories publicly proclaimed the sleeve to be "in very bad taste." Later pressings of the British single were censored with a black bar drawn over Thatcher's eyes.

"It was really just a bit of a joke," says Murray. "People had begun calling Thatcher the Iron Maiden, and they thought that we had taken the name from her, when in actuality, we were using it first."

"So we decided to let Eddie have a go at her," laughs Harris.

But Maiden allowed the Prime Minister to have her revenge on the cover of their next single, "Women in Uniform," where Thatcher is seen hiding in the shadows with a machine gun as Eddie, flanked by a schoolgirl and a nurse on either side, approaches unawares. Not surprisingly, the band ran into controversy once again, this time from feminists outraged that not only was old Ed a murderer, but a womanizer to boot.

Eddie's appearance onstage grew commensurately with his growth as a media star. By 1982's Beast on the Road Tour, he had grown to a massive 12 feet tall and roamed the stage freely, terrorizing both the band and the audience. The enormous mummified Eddie of the World Slavery Tour ruled over the entire arena, bursts of flame shooting from his eyes, while on 1988's Seventh Tour of a Seventh Tour, Eddie the Guru sat cross-legged at the back of the stage, crystal ball in hand.

Ed's onstage persona was always based on the sleeve of the album Maiden was touring in support of, and some of Riggs' more memorable cover art saw Eddie playing puppet master to Satan (*The Number of the Beast*), receiving a lobotomy (*Piece of Mind*), traveling back in time to become an Egyptian sphinx (*Powerslave*), and jumping ahead to the future as a cyborg (*Somewhere in Time*).

In 1992, the band decided that it was time to inject some fresh blood (so to speak) into their mascot, and invited several artists to submit new designs for Eddie. The winner, a drawing by Melvyn Grant, was featured on the cover of the *Fear of the Dark* album. Grant also did the artwork for *Virtual XI*.

The cover of Iron Maiden's most recent album, 2006's *A Matter of Life and Death*, was designed by American artist Tim Bradstreet.

ROSS HALFIN/IDOLS

Manager Rod Smallwood (in Eddie mask) with Dave Murray, in Holland, 1982, where Maiden was opening for Kiss

ROSS HALFIN

RUNNING FREE

BY MICK WALL

THE STORY OF BRUCE DICKINSON'S SHOCKING 1993 DEPARTURE FROM IRON MAIDEN, AND WHY HE ULTIMATELY CAME BACK.

ALTHOUGH THERE WOULD be four Iron Maiden albums made with different singers at the mic (two with Paul Di'Anno and two with Blaze Bailey), few would argue that the longest-serving Maiden vocalist, Bruce Dickinson, has been by far their best. Co-writer of some of the band's greatest, best-known songs, as well as being one of the all-time great rock singers, Bruce has always been a tremendous all-round frontman. Having joined the band in 1982 in time for their breakthrough *Number of the Beast* album, the next 10 years would see Dickinson and Maiden go from strength to strength. Which is why, when Bruce announced his departure from the band in 1993, it came as such a surprise to longstanding Maiden fans. Five years later, however, he was back. So what was the story? What prompted him to leave? And, more important, what persuaded him to eventually come back?

In North London, 2004

ROSS HALFIN/IDOLS

Rock in Rio, 1985

GUITAR LEGENDS The official reason for your departure from Iron Maiden was because you wanted to go solo, but in fact the seeds of your disenchantment with the band go all the way back to the end of the *Powerslave* tour in 1985. Can you talk about that?

BRUCE DICKINSON I guess it was the first time I really thought about leaving. I don't just mean Iron Maiden; I mean quitting music altogether. I really felt like I was pretty much basket-case material by the end of that tour. I began to feel like I was a piece of machinery, like I was part of the lighting rig. And I did not want to feel that way.

GL The success of the *Live After Death* album that followed bought you a little recovery time, though.

DICKINSON Yes. We were supposed to have six months off, which quickly became four months. I was just sitting around and I gradually started to come back to some sort of sense that, well, okay, as long as we're not doing any more of these crazy tours, you know, let's see how we go. To me the touring thing just wasn't enough. Going out and playing in front of ten thousand people, okay great, but that's not what I got into music for exclusively. I got into music because I wanted to tell stories and I wanted to explore the inside of my head and communicate it to other people. And I thought, Well, what would really give me a buzz to go off and do another 12-month tour would be if we had another fucking record that I really felt was groundbreaking, you know? Like, where's our "Kashmir," where's our "Stairway to Heaven"? So I went off into "acoustic world" and I wanted to do almost like an "unplugged" record for the next Iron Maiden album—except this was years before MTV started doing it.

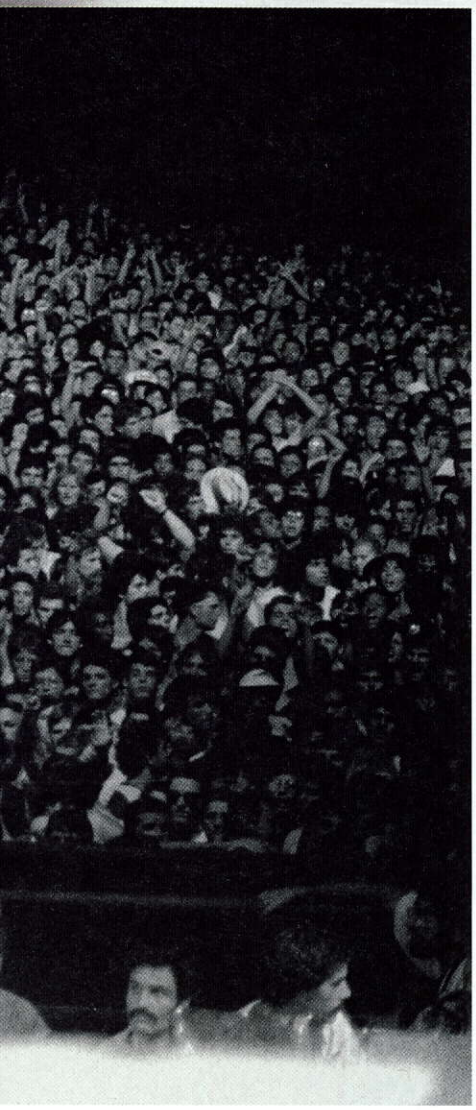
> "I'VE HAD A GREAT LIVING AND CAREER OUT OF MAIDEN. I JUST THOUGHT, IF THAT'S AS FAR AS I'M SUPPOSED TO GO IN THIS LIFETIME, IF THAT'S ALL I'M DESTINED TO DO, THEN THAT'S FINE WITH ME."

GL I remember you sitting in my home playing me three songs on an acoustic guitar that you'd written. When none of them made the subsequent album, *Somewhere in Time*, I was surprised, to say the least.

DICKINSON Well...if I'd had my way, that album would have sounded very different. It wasn't so much that it had to be acoustic, I just felt that we should be leading and not following. I felt that we were right there, at that point, we had the whole world literally at our feet, waiting for what we were gonna come up with next, and I felt that if we came up with the same old thing, people would accept it and people would buy it, but I felt, if it was me, there'd be a tiny bit of disappointment there, too, you know? I just thought the time was right for us to do something audacious, something vast and daring. And I didn't feel that we did that with *Somewhere in Time*. We just made another Iron Maiden album.

GL How did you feel when the songs you put forward for that album were all rejected?

DICKINSON I felt very much like a fly being swatted. This was in the Bahamas, when we were recording the album, and [*producer*]

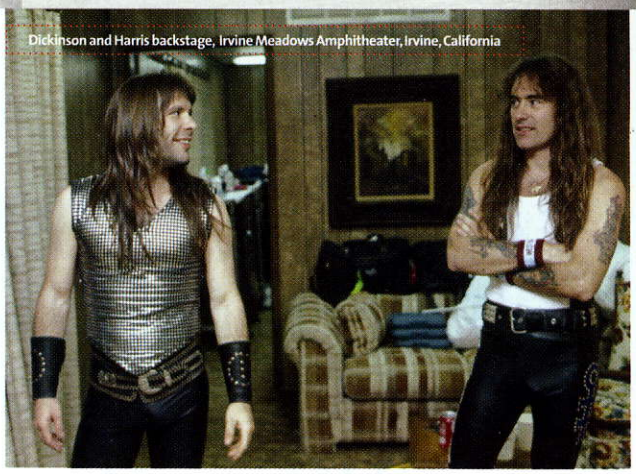


Martin [*Birch*] told me the others didn't like my songs. So I went away and thought, Well, what shall I do here? Shall I throw a wobbler and pack up my toys and go home? But I'd gotten far enough away from the state of mind I was at, at the end of the *Powerslave* tour, to go well, who knows, they could be right. Maybe I *am* a basket-case. And so I convinced myself that I should just go with it and the more I convinced myself I should go with it, in a way I felt like I was just unburdening myself of responsibility.

GL Was the frustration over having your songs rejected one of the reasons you eventually did a solo album (1990's *Tattooed Millionaire*)?

DICKINSON Not directly. We'd done the *Seventh Son* album after that, which I did contribute a lot to and that I was really proud of. But then I ended up being asked to write a song for the next *Nightmare on Elm Street* movie, which is how "Bring Your Daughter to the Slaughter" came about. I wrote it in about three minutes with Janick Gers. I don't know where the title came from, it just popped into my head. I thought, bloody hell, straight out of AC/DC! And I thought, *Nightmare on Elm Street*...yeah, that'll do. The record company went absolutely mad. They were like, "This is fucking great!" The guy said, "I can't believe this, have you got any more stuff like this?" And I went, "Well, yeah, there's a few things kicking about." Lying through my teeth again. I said, "Look, how about if we do an album?" He said, "Fuck it, yeah, all right." So I called up Jan and said, "We're making an album!" The idea was simply to do something you wouldn't in Maiden, otherwise what's the point in doing it?

GL You then did a short solo tour. It was when you came back from that to do the next Maiden album, *Fear of the Dark*, that Steve Harris says he first noticed a difference in your attitude to Maiden.



Dickinson and Harris backstage, Irvine Meadows Amphitheater, Irvine, California

DICKINSON I always thought of myself as more than just the singer in Iron Maiden. I wrote a couple of novels [*the Tom Sharpe–influenced tales of a preposterous character called Lord Iffy Boatrace*]. I did some work as a presenter on MTV, and some other TV and radio work. I continued my fencing. And I qualified as a pilot. I didn't want to pen myself in trying to conform to the established Maiden routine. Meanwhile Sony were making noises saying they wanted another solo album and there was gonna be this big gap in the middle of the Maiden tour, while the live album was being mixed, so I was writing a load of stuff and I borrowed Skin to be sort of the backing band. We got as far as doing all the backing tracks, and then [*Maiden manager*] Rod [*Smallwood*] pulled me to one side and said, "Look, if you're gonna do a solo record, don't just glibly do a solo record, do a really fucking good one." And that's when I realized I was just going along with the flow, making my solo album in the same way we were motoring on with Maiden. So I went, right, full-stop, and pulled the whole thing. I wanted to do something quite unusual and quite mad.

GL It was while you were making those moves that you realized you didn't want to return to Maiden?

DICKINSON I realized that I had reached a creative fork in the road. I thought, If you want to, you can stay with Maiden but things are sure not gonna change. Or I could take a chance and go somewhere else. Potentially, I knew I could be facing the prospect of commercial oblivion, which didn't scare me at all because, for one, I've had a great living and career out of Maiden, which is more than anybody could possibly ask, and also, I just thought, If that's as far as I'm supposed to go in this lifetime, if that's all I'm destined to do, then that's fine with me. But I wanted to find out. I realized there are so many other things I could be getting on with in my life. And that was when I decided: I have to leave now. I have to tell people now and then I'll try and decide what on earth I want to do later on if anybody understands.

GL The final dates with Maiden, once they knew you were going, were a very tense time for you all, though.

DICKINSON I thought it wouldn't be a problem to go out and do the shows at all. It could be great, be a good vibe and everything else. But it wasn't a good vibe at all, and this is not necessarily from the band, this was when we walked onstage and it was like a morgue. The Maiden fans knew I'd quit, they knew these were the last gigs, and I suddenly realized that as the frontman you're in an almost impossible situation. If you're like, "Wow, this is really fucking cool tonight, man!" they're all gonna sit there going, "What a wanker, he's leaving, how can it be cool?" Or do you go on and say, "Look, I'm really sorry I'm leaving, not to put a damper on the evening but I am quitting." I mean, what *do* you do?

GL So what prompted the return in 1999?

DICKINSON It was a question that had come up every year since I left. Plus me and Adrian [*Smith*] were playing together and writing together again, and it wasn't just me they invited back, it was both of us. Finally, Rod took me aside and said, "How do you feel about putting it back together again?" I said, "Well, there's a couple of things that concern me but 90 percent of things that I think are massive opportunities." The main thing was whether we would in fact be making a real state-of-the-art record and not just a comeback album. In other words, if we were back together, then potentially Iron Maiden is looking at nothing less than being the best heavy metal band in the world again. I really wasn't prepared to compromise on that idea.

GL What was it like seeing Steve Harris again?

DICKINSON It was strange. I think we were both a bit nervous. But as soon as we walked in the room, we gave each other a big hug and it all evaporated. Literally, like *boof!* Gone. And we both just chatted away. He said, "I'm still not sure exactly why you left." He said it a couple of times and then he said, "But that doesn't matter now." And I went, "Oh, but it *does* matter!" and so I told him, like "This is why I left." I can't remember exactly what I said, but at the end, I said, "Does that make sense?" and he went, "Well, yeah." I thought, Okay, well, that's all right then. And then of course we all ended up going down the pub. One thing led to another and we all woke up with thick heads the next day.

GL After five years away, it must have been exciting for you, the thought of stepping out on the world's largest stages again?

DICKINSON Well, it certainly wasn't anything to do with money. If money was the only motivation we'd probably all have retired years ago. It's not about money for Maiden, at this point. It's about living the dream again. Steve didn't want to see this as some sort of comeback, either. To him, this was, like, just the next step in Iron Maiden. And that's exactly how it should be. How it is.

ROSS HALFIN/IDOLS

DRAW WITH YOUR BOOTS ON

BY CHRISTOPHER SCAPELLITI

ARTIST **DEREK RIGGS** RECALLS HOW HE GAVE BIRTH TO EDDIE AND CREATED **IRON MAIDEN**'S MOST MEMORABLE ALBUM AND SINGLE COVERS.

REPRINTED FROM *REVOLVER*, NOVEMBER/DECEMBER 2001

HE MAY BE DEAD, but for 28 years, Eddie, Iron Maiden's dependable, desiccated zombie mascot, has made more record cover and concert appearances than your average living rock star. Since his first shadowy appearance in 1980 on the cover of Maiden's debut single, "Running Free," Eddie has shown up on all of the band's record covers in nearly every conceivable guise—a futuristic robo-killer, an Egyptian king, and a thug slashing the frigid breath out of Britain's former prime minister, Margaret Thatcher. Small wonder he's become a poster boy for heavy metal mischief.

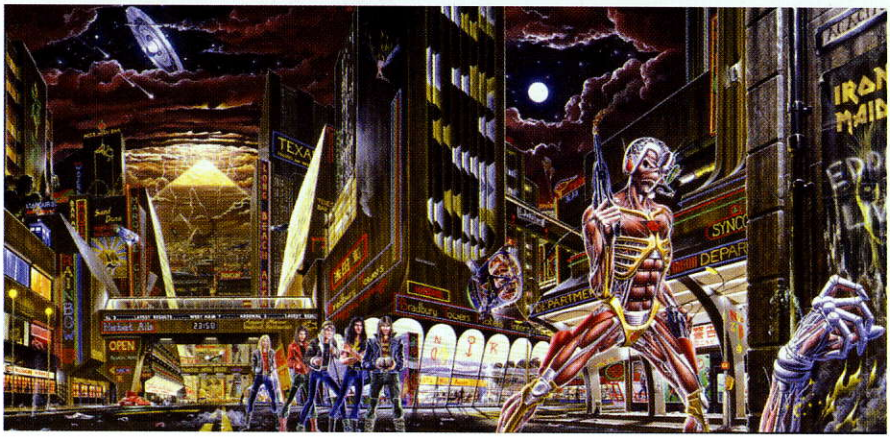
Though Eddie's antics have been depicted by several artists, his most infamous acts have been conceived and illustrated by Derek Riggs, the British artist who created him in the late Seventies.

"I had drawn a picture of a skull-like thing wearing a T-shirt, with his hair sticking up, Riggs says, explaining Eddie's origins. "The face was copied from a photograph I saw in *Time* magazine of a severed head that had been stuck onto a military tank during the Vietnam war. I drew him with punky hair because it was the late Seventies and punk was big. But he wasn't called Eddie yet; in fact, I titled the picture *Electric Matthew Says Hello*."

Riggs gave the finished painting to his agent, who promptly returned it. "He said, 'We don't think this is a very commercial picture,' " Riggs recalls. Electric Matthew went back into the artist's portfolio, where, for the time being, he was forgotten.

Though just 21 at the time, Riggs had already become established as an album cover illustrator, mostly for records by jazz artists. "I just wandered around record companies with my portfolio," says Riggs. "At the time there were only five or six record companies in London, and the whole market was wide open." In due time, he expanded his portfolio with covers for rock and heavy metal albums. "The same art directors were choosing artists for all genres of music. I even did some disco covers."

A year and a half after tucking away Electric Matthew, Riggs received a call from EMI Records in London. The label had just signed a new heavy metal group named Iron Maiden and needed an unusual style of art direction for its debut album. "The art director at EMI asked to see my portfolio, so I stuffed a bunch of paintings in to this big, wooden portfolio and dragged it down to the studio where the group was recording their album."



SOMEWHERE IN TIME (1986)

"ACES HIGH" SINGLE (1984)

The group was impressed by the artwork, but it was *Electric Matthew Says Hello* that cinched the deal. In addition to choosing Riggs' illustration for the cover of its self-titled debut, Maiden decided to use the character's head both for its logo and as a large plaster stage prop. "That's when they rechristened him 'Eddie,' " says Riggs. "They called him Ed, as in, 'We just got 'is 'ead.' "

As Maiden's success grew in Europe and America, Riggs' services were increasingly in demand by the group, and by the fourth Iron Maiden album, he was hired to work for the band exclusively. The timing couldn't have been better: Shortly after signing on with the group, Riggs was diagnosed with chronic fatigue syndrome. Unable to work long hours, he survived almost entirely on his work for Maiden. After 10 years, the source of his problem was diagnosed. "It was due to the mercury in the drinking water and the fillings in my teeth. It turns out I'm very susceptible to heavy metal poisoning. Which

OUT OF HIS ED: A SKETCH DEVELOPS

KILLERS (1981)

is quite ironic when you think about it."

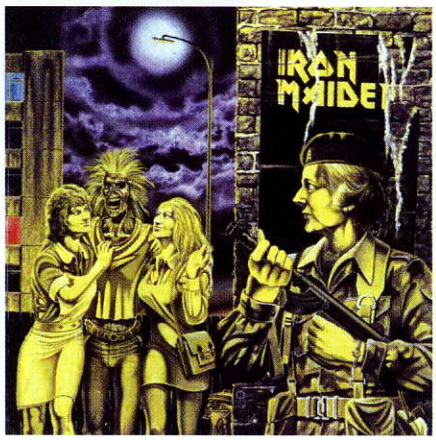
Throughout his tenure with Maiden, Riggs made the most of his restrictive assignments. While other artists might have become bored of their subject or drawn repeatedly from the same source of ideas, Riggs continued to evolve both Eddie and his own illustration technique. As a result, his covers for Maiden show a seismic shift in style, from the comic-like cover of Maiden's debut album to the precise perspective work on the *Powerslave* cover to the crisp detail of the futuristic art for *Somewhere in Time*.

"IT TURNS OUT I'M VERY SUSCEPTIBLE TO HEAVY METAL POISONING. WHICH IS QUITE IRONIC WHEN YOU THINK ABOUT IT."

"RUNNING FREE" SINGLE (1980)

"I don't have a constant style," says Riggs, who after years of living in London and Brighton now works from his home and studio in the north England county of Cumbria. "Almost every time I paint a different subject, the picture ends up in a different style. It's as if when I meet a new set of problems I have to solve them all again from scratch, and so the style of the painting changes accordingly. It's actually been a bit of a problem over the years, because art editors like to be able to pigeonhole artists; that way they know exactly who they can use for what kinds of assignments. But that's not possible with me because almost every picture I create has a different style."

Though heavy metal artwork hasn't received the mainstream recognition extended to fine artists like Yes cover illustrator Roger Dean, and Andy Warhol, who created cover art for the Velvet Underground and the Rolling Stones, Riggs' illustrations continue to find favor with Maiden fans and cartoonists alike. Many of them regularly obsess over his cover art, pondering the significance of recurring graphic elements (among them, lurid streetlights, curtained windows and a solitary black cat) and the design and location of Riggs' intricate insignia. Unfortunately, his' original album art seldom comes up for sale



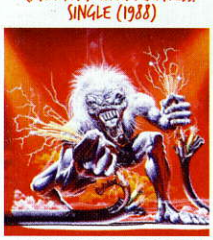
"WOMEN IN UNIFORM" SINGLE (1980)

"THE TROOPER" SINGLE (1983)

"PURGATORY" SINGLE (1981)

"CAN I PLAY WITH MADNESS?" SINGLE (1988)

A REAL DEAD ONE (1993)



A REAL LIVE DEAD ONE (1998)

"NUMBER OF THE BEAST" SINGLE (1982)

SKETCHES FROM RUN FOR THE COVER: THE ART OF DEREK RIGGS

or auction. "All of the originals are kept by the band or the management somewhere safe," he says, "apart from the paintings that were lost, stolen or given away by mistake."

After years of fruitful collaboration, Riggs and Iron Maiden bitterly parted ways in the early Nineties. Explains Riggs, "I stopped working with Maiden because I got sick of painting Eddie. Also, I got fed up with all the grief and attitude I was getting from the band or its management. After I created some of the best covers in the world for them, they started behaving as if I didn't know how to create paintings anymore, and interfering all the time in very uncreative ways. They were telling people that all the ideas in the pictures were theirs and I was just the guy who painted it on paper, like a slave with a brush—which is insulting and a very long way from the actual truth. A lot of the time they really didn't have any idea at all what I was putting into the paintings beyond the very vague idea they presented as a brief. It's like a songwriter writing only the title of the song and then trying to take credit for the melody and the harmonies and the lyrics.

"I do not have a relationship with Maiden. And I do not intend to create any more paintings for them."

Putting animosity aside, Riggs was kind enough to tell us the details behind some of his best-known and most elaborate Iron Maiden covers. (See "Art Attack" on page 46.) For more information on him and his art, visit derekriggs.com.

PIECE OF MIND (1983)

"STRANGER IN A STRANGE LAND" SINGLE (1986)

LIVE AFTER DEATH (1985)

Check out Black Label Society and Zakk on their latest Roadrunner records release, *Shot To Hell*. Also visit www.zakkwylde.com

Epiphone

Zakk Wylde Signature Les Paul Customs • Hard Maple Satin Neck
EMG HZ Pickups • Signature Graphics • Lifetime Warranty

performance is our passion
a part of the Gibson family of brands

Call 1.800.444.2766 or visit us at www.epiphone.com

© 2008 The Epiphone Company. All Rights Reserved Photo: Neil Zlozower

ART ATTACK

DEREK RIGGS TELLS THE STORIES BEHIND SOME OF IRON MAIDEN'S GREATEST RECORD COVERS.

BY CHRISTOPHER SCAPELLITI

IRON MAIDEN (1980)

"This is the original painting of Electric Matthew, which I created about one and a half years before the band ever saw it. I made it during the punk rock period of the late Seventies as an expression of the punk idea that the youth of the time was being wasted by society. That's why I depicted the character as a young person with a dried-up, desiccated body. Like most of their early covers, this was painted at the same size it was reproduced: 13 inches square for albums and seven and a half inches square for 45 RPM singles. Some people think you have to use a very large canvas to get lots of detail into the painting but you just end up spending all your time covering the space instead of painting the detail."

"SANCTUARY" SINGLE (1980)

"When I started designing the first picture of Eddie, I created him to be in the environment of the city, and I took things common in the city to use as recurring elements. As time went on I added to them and changed

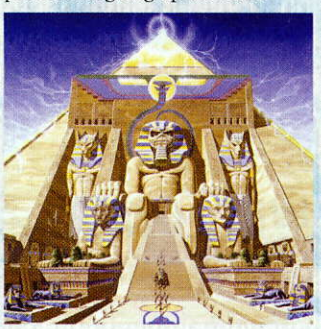
them. Some of them are rock and roll in-jokes; for instance, the ax used by Eddie is a pun on the rock slang for 'guitar.' For 'Running Free,' the first single, Maiden wanted a sinister figure lurking in the background, but they didn't want to give the face away. Then came the 'Sanctuary' single with the picture of Eddie holding a knife and hanging over [*then British Prime Minister*] Margaret Thatcher's body after she's ripped an Iron Maiden poster off the wall. The picture caused quite a controversy." [*Later British releases of the "Sanctuary" sleeve featured a black bar over Thatcher's eyes. Her image subsequently appeared on the cover of the Iron Maiden single "Women in Uniform," where she's waiting with the machine gun to ambush Eddie.*]

THE NUMBER OF THE BEAST (1982)

"Maiden's manager phoned me up on a Friday night and asked me to produce a finished cover of the 'Number of the Beast' single by Monday morning. He didn't specify any particular ideas, so I suggested Eddie in hell with the devil on strings, like a puppet. It was an idea I had seen in a *Dr. Strange* comic book in the late Sixties, and the idea seemed appropriate for this song. I did not have nearly enough time to paint Hell the way I wanted to. For the tiny writhing figures I had to settle for rows of silhouettes in black, fading them into the background with the airbrush, then painting another row, and so on. The figure of the devil started out to be a portrait of [*surrealist painter*] Salvador Dali, but it didn't work very well and I didn't have time to put it right, so it just looks a bit badly painted now. I spent so much time on the background and the devil figure that I didn't have enough time to paint Eddie. He is always the last thing to go on, so he was kind of slapped into place really quick. I took it to the manager on Monday morning. He liked it so much he locked it in his cupboard and said, 'We'll use it for the album cover. Do another one for the single.' I tired to tell him I could improve it if he wanted to use it for the album, but he wouldn't give it back to me. So it had to stay the way it was. Oh well."

POWERSLAVE (1984)

"[*Maiden bassist*] Steve Harris showed me a picture of some Egyptian slaves pulling a broken stone head of Ramses II [*king of ancient Egypt*] along the ground in front of the ruined temple of Abu Simbal, Ramses II's mortuary temple. He asked me to do a painting like that, only with Edie's head instead of Ramses II's. So I got all the information I could find about pyramids and temples and then invented the rest. The building needed figures to show the scale, so I devised a small procession going up the stairs



with the sarcophagus of Eddie. The back cover, which is from inside the temple looking out, was really a consequence of the first picture: I wanted to do a close-up of Eddie's sarcophagus and I also wanted to show what the view from the top would look like.

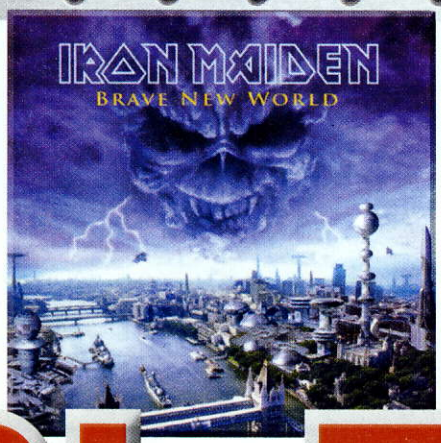
"This painting measures about 28 inches square, and I had a lot of problems with it. I was using gouache, which is a water-based paint, and I was spraying it through an airbrush. This is normally not a problem, but I happened to be in Nassau, in the Bahamas, where the band was recording the album, and it was very humid. The humidity would cause the airbrush to spit a huge glob of water at the painting at a very high velocity, and with no warning. It would leave a huge, strangely shaped white splat wherever it hit. I had to give up and go back home to England to finish the picture. When the album was released the band had some very big billboard versions of the cover put up in L.A. After a week they had to take them down because people were stopping their cars to gawk at them and causing traffic jams on the freeway."

SOMEWHERE IN TIME (1986)

"Maiden's manager phoned me up and said, 'We want a science fiction city, something like *Blade Runner*.' That was the total brief for the painting. I took Eddie's pose from a toy soldier; in a box of toy soldiers or cowboys, there's always one that's standing with his gun pointed up in the air. I also decided to strip down his body to make him look like a biomechanical cyborg, and used a stylized muscle-and-wiring design that I had developed years before when I was trying to be a science fiction illustrator. I took the city imagery from just about everywhere. Around the time I

was completing the illustration, the band asked me to ad some particular street names here and there. The picture took two and a half months to paint. It measures 15 inches by 23 inches and is painted in acrylics. There are some portraits of the band on the back cover, and each face was painted on a size smaller than a postage stamp. I had to paint them through a magnifying glass."

NEW WORLD ORDER



WITH 2000'S **BRAVE NEW WORLD**, A REUNITED IRON MAIDEN WELCOMED SINGER **BRUCE DICKINSON** AND GUITARIST **ADRIAN SMITH** BACK INTO THE FOLD.

In Los Angeles during the recording of *Brave New World*, 2000

REPRINTED FROM *GUITAR WORLD*, AUGUST 2000

IN EARLY 2000, an online music store began taking advance orders for a new Iron Maiden album, reportedly titled *Majesty of Gaia*. A full track listing was advertised, as was a CD single for the song "Heaven's Gate." In reality, neither the album nor the single existed. But that didn't stop eager fans from shelling out $37.95 for the fake recording. Iron Maiden's camp was quick to issue a response, alerting their fans that the disc was a fraud and threatening legal action against the internet company.

It was clear that, even amid the current heavy metal resurgence, the demand for a new Iron Maiden album was strong. Maiden's 1999 Ed Hunter tour, for which estranged singer Bruce Dickinson and former guitarist Adrian Smith rejoined the band, was a great success. And as demand for *Majesty of Gaia* indicated, the fans were still hungry for more—so hungry that they could be coaxed into purchasing a completely bogus CD.

Fortunately for them, Iron Maiden's *Brave New World* was eventually released. The record combined the band's past and present, most notably through the triple-guitar attack of Smith, longtime guitarist Dave Murray, and Smith's original replacement, Janick Gers. The material managed to sound current without bowing to trends or jumping on any bandwagons. At the same time, the songs remained faithful to the classic Iron Maiden sound.

"People need to realize that we're not about reinventing the wheel or pulling rabbits out of hats," said Dickinson in 2000. "Our situation is similar to that of the Rolling Stones. Nobody wants them to start sounding like Trent Reznor—they just want them to sound like the Stones. Sometimes they do great records, and sometimes they do average records, but they're always Rolling Stones records. It's the same with Iron Maiden. And I'll tell you, when we do an album the right way, nobody can touch us."

The following interview was conducted in the spring of 2000 while Bruce Dickinson and Adrian Smith were in New York to promote *Brave New World*.

GUITAR WORLD Maiden currently consists of six band members, three of whom are guitarists. Was it difficult to make *Brave New World* with such a large band lineup? Did it

have any affect on the songwriting?

BRUCE DICKINSON Honestly, it made absolutely no difference whatsoever. Take any combination of two or three guys in the band, and they could write the whole album on their own. We've got so many writers in the band, it's inevitable that no one person is going to dominate, except maybe Steve [*Harris, bass*], who manages to get his elbow in on every single track. [*laughs*]

GW Adrian, is this the first time that you and Janick have played together?

ADRIAN SMITH We played together on the tour last year, but this is the first time we've performed together on record.

DICKINSON I think that all the guys blend quite well. Adrian actually has the most distinct sound of the three of them; Dave and Janick are more similar. It got interesting whenever they had to come up with a specific arrangement, whether it was a harmony part or whatever. Then the three of them would go into a little huddle in the corner and fix it up themselves.

GW Did you have to alter the recording process in any way?

SMITH Well, we had to find a studio that was big enough to accommodate all of us!

DICKINSON Actually, we recorded this whole album live in the studio, and this was the first time we've ever done that. The six of us set up in different rooms in the studio, and off we went. We would do four five takes of each song, and then move on. We rehearsed the songs as if we were going to do a live show, and we came into the studio as if we were going to a gig.

SMITH We figured that by playing together as a band we could capture some of the energy that's present during a gig. As a result, the recording sessions moved along pretty quickly. A lot of the vocals and some of the final solos were from the original takes. In the past we would record live to get the foundation of a track and then redo the guitars, patch up the bass and overdub the vocals. But now you can fix problems in Pro Tools. I'm usually a lot more meticulous in the studio, and I tend to find the whole process quite laborious, but this time I actually enjoyed it.

GW Bruce, your most recent solo album, *The Chemical Wedding*, which Adrian played on as well, has a much different sound than the Maiden material. Did you have to change your mindset when it came time to write *Brave New World*?

DICKINSON No, because it all happens naturally, due to the people you're writing with and the environment you're writing in. Iron Maiden songs tend to go toward certain intervals, certain chord changes. We have our style set in stone. So a lot of the process really comes down to exercising judgment.

GW Stylistically, *Brave New World* could sit alongside Maiden material from the Eighties. Yet, it sounds fresh.

DICKINSON In my opinion, most of today's music is fake. I like some stuff, like Rage Against the Machine—those guys rock. But so much of today's music is just a studio creation. You can tell it's dead.

SMITH What we did was take the best parts from all of our albums—the progressive elements, the Celtic vibe, the hard rock and metal riffs—and distill them into one sound. And it's a very identifiable sound. I mean, Iron Maiden hasn't changed that much over the years, and that's partly the reason why we have such a strong following. I think the fans are going to love this record, because to me it's got all the best bits of what this band is about.

At the Rock in Rio festival in 2001. (from left) Janick Gers, Steve Harris, Bruce Dickinson, Nicko McBrain, Dave Murray and Adrian Smith

IRON MEN

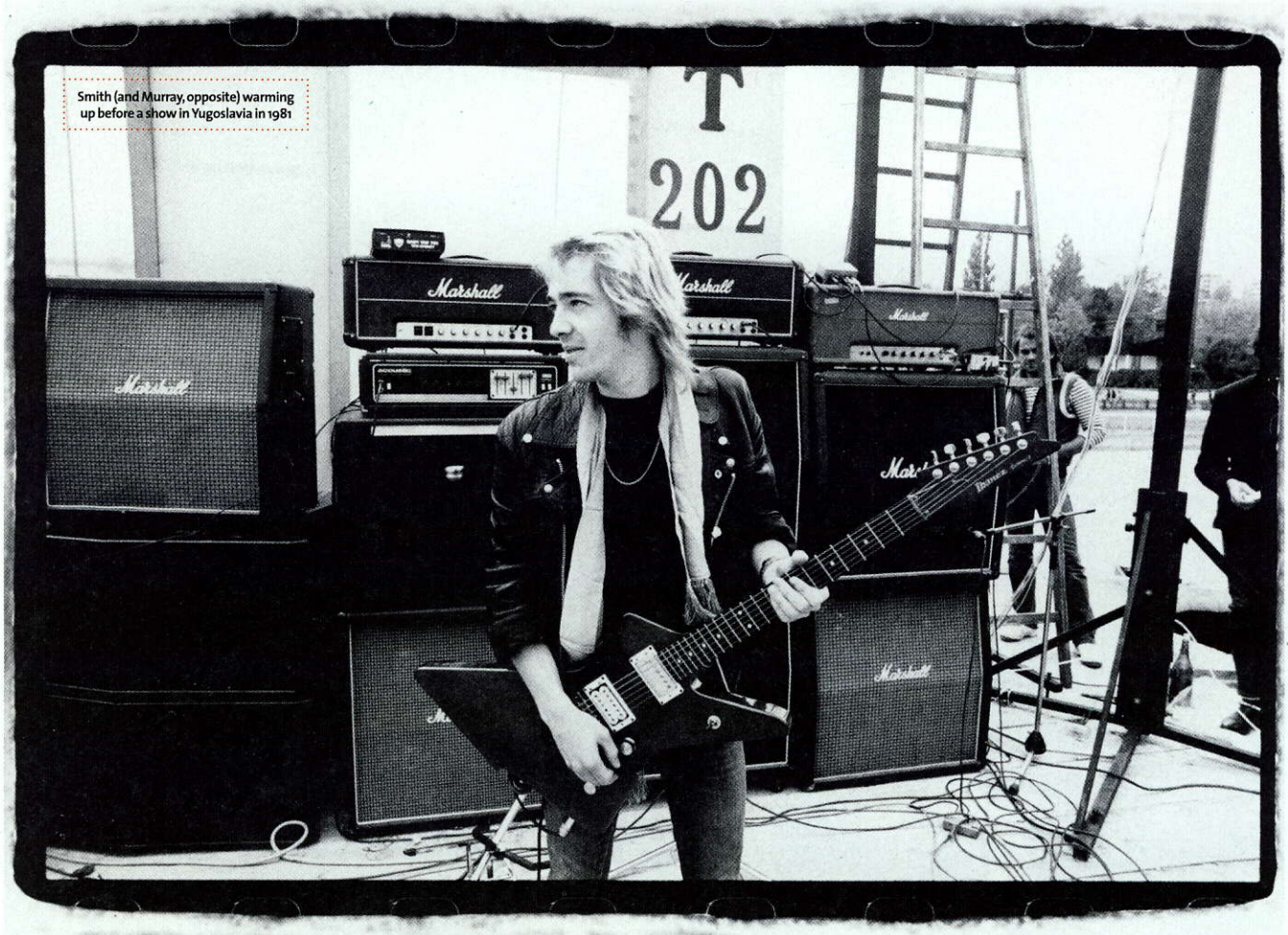
FOR NEARLY 30 YEARS, THE GUITAR TANDEM OF DAVE MURRAY AND ADRIAN SMITH HAS BEEN SYNONYMOUS WITH IRON MAIDEN'S GALLOPING RIFFS, DUELING LEADS AND THREE-PART HARMONIES. IN THIS EXCLUSIVE INTERVIEW, THEY REFLECT ON THREE DECADES OF METALLIC GLORY AND DISCUSS THE BAND'S FUTURE PLANS.

BY RICHARD BIENSTOCK

"IN IRON MAIDEN we always try to do the unexpected," says guitarist Dave Murray. Though there are certain unquestionable fixed elements within the Maiden universe (epic-length tunes? *Check*. Guitar harmonies? *Check*. Beastly mascot Eddie looming over the proceedings? *Check*.) it's hard to argue with Murray. Take the band's trajectory over just the past decade, at a time in their career when most veteran acts are either running on fumes or have packed it in entirely. After hitting a rough patch in the mid Nineties, Maiden reunited with glory years singer Bruce Dickinson and guitarist Adrian Smith, reinvented themselves as a three-guitar juggernaut (Murray, Smith and Janick Gers) and released a trio of albums (2000's *Brave New World*, 2003's *Dance of Death* and 2006's *A Matter of Life and Death*) that in sound and scope stand up to their classic Eighties work.

And then there have been the recent tours, which have varied from those heavy on new material to ones loaded with classics. The band's 2006 jaunt in support of *A Matter of Life and Death* saw them play the entire 72-minute disc, front to back. The current Somewhere Back in Time outing, meanwhile, is to some extent a recreation of the band's legendary 1984–85 World Slavery tour, an event immortalized on the live album and companion video, *Live After Death*. That 1985 concert document has just been issued as a double-DVD set loaded with extras, and in celebration Iron Maiden have been performing a set list consisting entirely of material from their Eighties-era albums, on a stage

Murray (left) and Smith in 1986



Smith (and Murray, opposite) warming up before a show in Yugoslavia in 1981

reminiscent of World Slavery's Egyptian-themed production. All that aside, however, the Somewhere Back in Time shows are not quite 100 percent historically accurate: "We left all the spandex at home this time," says Murray with a laugh.

Guitar Legends caught up with Dave Murray and Adrian Smith during a break between the first and second legs of the Somewhere Back in Time tour, to talk about the past, present and future of Iron Maiden. The guitarists also discussed their favorite songs and solos in the current set, the inner workings of those legendary guitar harmonies, and what it's like to travel from show to show in the band's personalized airplane, piloted by none other than lead singer Bruce Dickinson.

GUITAR LEGENDS For the Somewhere Back In Time tour you chose to put together a set list that closely mirrors that of the World Slavery shows.

DAVE MURRAY There's two reasons for that, really. One is that those songs represent the band at its strongest. And the other is that we wanted to acknowledge the release of the *Live After Death* DVD. A few years back we did a similar thing to promote the *Early Days* DVD [*2005's Eddie Rips Up the World tour*], where we played only songs from our first four albums. So this is like the next phase—the middle years, if you like. We're also putting out a new compilation CD [Somewhere Back in Time—The Best Of: 1980–1989] that covers this period. I think there are a lot of fans that weren't even born when we did the World Slavery tour. So while it's great for us to go back again and relive that period, and it's great for the longtime fans as well, there's a whole generation or two that's seeing this set, and this production, for the first time.

ADRIAN SMITH In some ways the songs chose themselves, really. "Aces High" [*from 1984's* Powerslave] is an obvious opener, and we have to play "Hallowed Be Thy Name" [*from 1982's* The Number of the Beast]. "Fear of the Dark" [*from 1992's* Fear of the Dark] which of course wasn't played on the World Slavery tour, has become such a cornerstone of our live set over the years that it had to be in there as well. And "Iron Maiden" [*from 1980's self-titled debut*]—I think we tried to do a few shows without it and it just didn't work.

GL The *Live After Death* album and video has come to be regarded as the definitive document of the Iron Maiden live experience. What do you think made it so special?

MURRAY I think it captured the band at a moment where we were hitting our peak, you know? We were touring pretty extensively at that point—about 10 months out of the year—and were playing all over the world, and the shows were selling out everywhere. The set list was really strong, and the production was big and grand and completely over-the-top. In general we were really pushing ourselves to the limit as a band. There was a real cohesion among us as songwriters, players and performers.

SMITH It was probably the timing as much as anything else. We'd sort of established ourselves, especially in the U.S. We'd done a lot of work in America leading up to that point, and that tour was kind of the culmination. And in the years since it has also become a nostalgia thing. A lot of people remember that period, for whatever reason, as a special time in their lives. They associate a Maiden show with good times and being young and carefree. But the amazing thing is we're getting a lot of young kids now. So that blows that theory out of the window, I suppose!

GL What was it like to revisit that performance so many years later?

MURRAY It was really amazing, and kind of a re-learning experience. Sitting down as a band and listening to the songs again after 20-odd years, you realize how much detail went into each one—the technicality, the way it was played, the various parts, everything. When I began studying up on the material for this tour I actually listened to the live versions of the songs rather than the studio takes. There was such passion and power in those performances.

GL And also alcohol. In the liner notes for the *Live After Death* album the band famously claimed to have consumed 50,000 cans of beer on that tour. I'm guessing your combined consumption has gone down over the years?

MURRAY Yes, significantly. [*laughs*] Way back then you'd have the adrenaline going after the shows and you'd just do your thing. Those were the days when we'd soundcheck as well, so we'd go down to the venue in the afternoon, play a bit

and then hang out for a few hours and have some drinks. I remember we could pile up the cans pretty well! Now we just turn up, play the show and we're off to the next place. So yeah, it's certainly dropped off a bit.

GL I imagine that when your singer is flying the plane after the show he has to decrease his intake somewhat.

MURRAY I would agree. You have to be professional about what you're doing up there.

GL Any scary moments with Pilot Dickinson?

MURRAY It's been absolutely fantastic. I have to say that there have been no scary moments. In fact, it's probably been the most comfortable way to travel on tour. Particularly on the South American leg, where we were able to cover so much ground because of the plane. And it was all done professionally, as though we were flying a commercial airline, with stewardesses and everything.

SMITH We've played places like Australia, where we haven't been for ages because, to be honest, it's expensive to get all the equipment over there. But doing it the way we have been, with the crew, equipment and band all in one place, makes it easier to get out to those areas. So it's been a good experience. And Bruce is a complete professional—they've all been good landings!

GL Do you have a personal favorite out of the songs in the current set list?

MURRAY "Rime of the Ancient Mariner" [*Powerslave*]. That's one to really sink your teeth into. For me, it kind of sums up what Maiden is all about. It's a real heavy track, but there are a lot of tempo changes, and also a quiet, moody part in the middle. It's got a bit of everything—as it should, seeing as it clocks in at about 15 minutes! And as a guitarist it really keeps me on my toes, because there's a lot of technical stuff going on. So it's a real rewarding one to play. Then there's also stuff like "Hallowed Be Thy Name," which I think we've been doing on pretty much every tour since we recorded it, and is a great song as well.

SMITH "Moonchild" [*from 1988's* Seventh Son of a Seventh Son] was a pleasant surprise for me. I didn't remember it sounding so good. When we did it the first time at rehearsal before the tour started we all looked at each other and went, "Wow! That's a good one!"

GL That song and "Powerslave" are nice additions to the set. You haven't played those onstage in a long time.

SMITH Well, you couldn't do a *Live After Death*–type tour without "Powerslave." It's such an over-the-top, dramatic, bombastic song, and fits in perfectly with the Egyptian theme of the set. Plus, it's just great fun to play.

MURRAY It's great to bring those songs back. Actually, they feel as fresh as they did way back when, and perhaps even more so, because now we have Janick playing on them as well. His contributions add some nice texture. And not only on those two, but on all the songs. We're able to do some three-part guitar harmonies that weren't on the originals. It opens things up a bit.

GL Any guitar moments in this set that stick out to you?

MURRAY The solo in "Moonchild" is quite nice. It's a straight-ahead, "go for it" thing, where Janick and I switch off. It's real short and sweet. Janick also plays some beautiful stuff in "Fear of the Dark." There are bits in everything that stand out, really. In this particular set there's a lot of guitar stuff for each of us. There's plenty going on there.

SMITH It's been great fun to play "Mariner" again. "Powerslave," as well. It's interesting because a lot of this stuff is more than 20 years old, and you want to keep the basic theme of the solo but also maybe play some things a little bit different. Which is actually quite hard to do, because those solos are so ingrained in your brain that you just play them automatically. But all the songs have subtle differences. You want to sort of get across that you've moved on a little bit as a musician, but without straying too far from the framework.

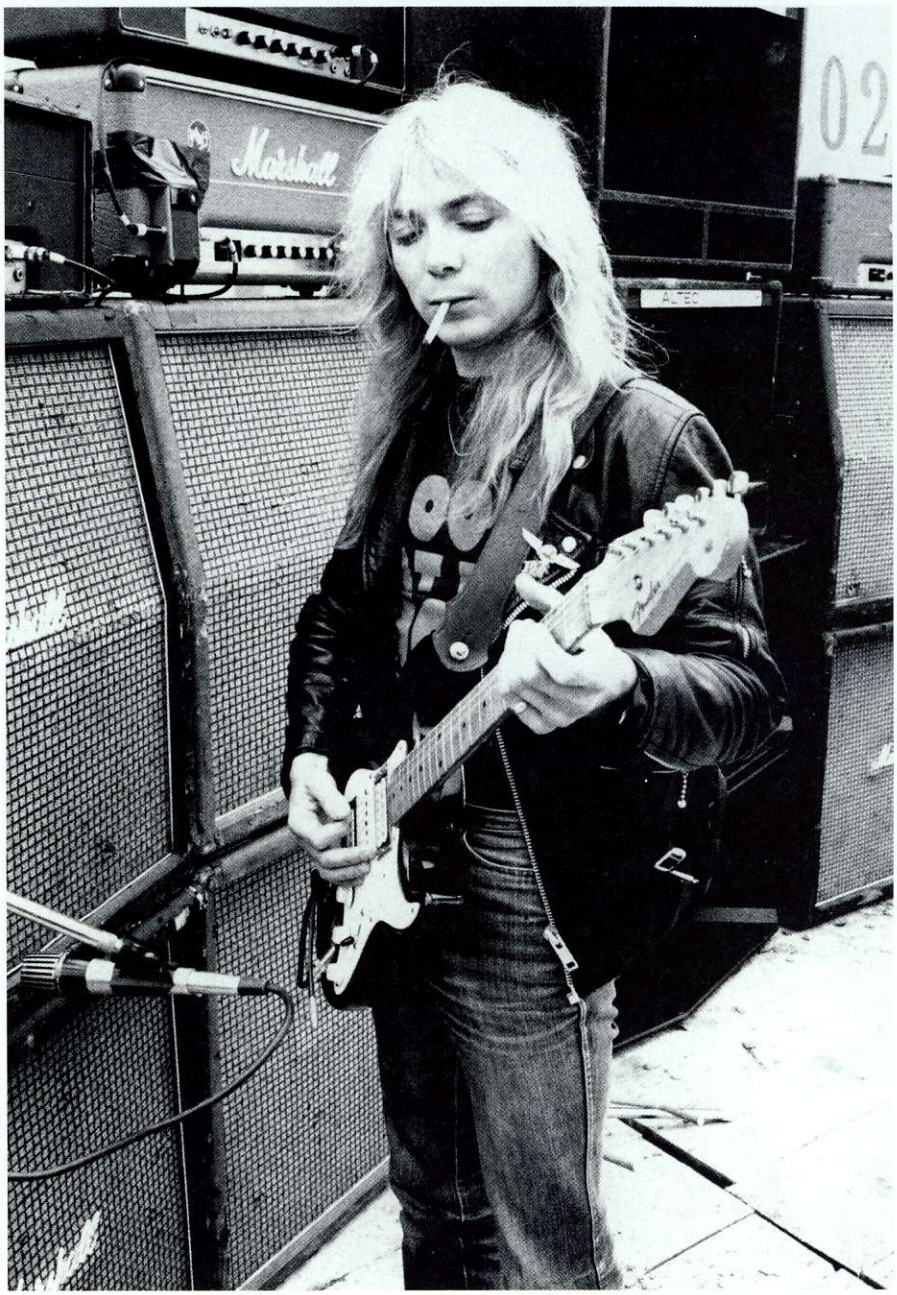
GL Dave, legend has it that many years ago, prior to Iron Maiden, you actually sold Adrian his first guitar.

MURRAY That's correct! Though this was many, *many* years ago. It was a Woolworth's Top 20, I believe. I was looking to get this other guitar, sort of an SG thing, so I went and sold Adrian the one I had. I can't remember what I charged him, but it couldn't have been that much, because we didn't *have* very much.

SMITH A real classic that was! To my regret I sold that guitar, because I wanted to buy a proper one—a Les Paul. I think I got about five pounds for the Woolworth's, which I believe was what I paid Davey! But I needed the money. Plus, I had sprayed it this horrible silver color. But I remember a dad coming around and buying it for his little boy, and he was very happy with it.

GL What would you say are the strengths of each of the three of you as guitarists?

MURRAY We all have particularly different styles, and yet they really work well together. I think that's our greatest strength, actu-



ROSS HALFIN/IDOLS

(from left) Murray, Harris and Smith in Rod Smallwood's garage, Los Angeles, 1986

ally. At some points it just sounds like one big guitar, and other times it's more separate and you can hear all the nuances. I think with both Adrian and Janick, there's a lot of melodicism, and a lot of attack as well. Which is basically the Iron Maiden guitar sound in a nutshell.

SMITH I suppose Janick and Davey are similar in that they have that sort of Ritchie Blackmore influence, with lots of pull offs and hammer-ons. I tend to do more individual picking, a rock and roll type thing more so than the metal thing.

GL Dave, in the band's earliest days you went through a succession of guitarists. Once Adrian came on board, at the end of 1980, Maiden became known as perhaps the quintessential two-guitar band. Over the past decade you've been reborn as a three-guitar band. Did you ever imagine it evolving this way?

MURRAY Early on we did go through a lot of guys—it's hard to even remember all of them! We actually had a full-time keyboardist for a minute, as well. [*laughs*] But I think ultimately we always knew we were going to be a two-guitar band, because our influences back then were Thin Lizzy, Wishbone Ash, that kind of thing. We loved that dual-guitar approach. So we were always going to move in that direction, and when Adrian came in we just pursued it. And now with the three of us it's great. It doesn't just make things heavier and louder—it's also more melodic, and allows us to go in all these different directions. We blend together and complement one another really well.

GL How do you work out the three-part harmonies?

SMITH Well it's interesting, particularly with the old stuff, where there were originally only two guitars. When I rejoined the band in the late Nineties I went about creating some extra lines for the old songs, just to play along onstage, because Janick had a lot of my original parts covered. So I tried to add something a little different rather than do the same old thing, like maybe adding an octave or something.

> "IT'S GREAT FOR US TO GO BACK AGAIN AND RELIVE THAT PERIOD, BUT THERE'S A WHOLE GENERATION OR TWO THAT'S SEEING THIS SET. AND THIS PRODUCTION, FOR THE FIRST TIME."—DAVE MURRAY

GL How did you go about constructing the harmonies on all those classic songs, like "The Trooper" or "Aces High"?

SMITH Funny enough, Steve [*Harris, bassist and band founder*] writes a lot of our harmonies. He wrote those two, I believe. Quite often he'll come up with something and kind of sing it to us. One of us will pick out the main melody and we'll build it up from there. It can be quite time consuming, and a rather involved process working them out. But it's worth it.

GL Do you tend to harmonize in certain intervals, say, thirds or fourths?

SMITH I couldn't tell you, actually. I never studied music, and the other guys are all pretty much the same way. Most rock musicians play by ear—if it sounds good, we do it. I believe that most of our harmonies are thirds, but we never sit down and try to figure them out that way. Sometimes we like to go for something slightly skewed, not the obvious harmonies, and other times someone will do something by mistake and say, "Ah—that's interesting, let's leave it in." It may not always be 100 percent correct, but it sounds good. I will say that we'd probably save a lot of time if we actually knew what we were doing! [*laughs*] But we always seem to get there in the end.

GL Are there plans for a new Iron Maiden studio album?

MURRAY Absolutely. This tour basically takes us through the end of summer, and then we'll take a bit of time off after that. But there's an album in the future. We'll probably start getting together early next year.

GL Has anything been written yet?

MURRAY I think everybody probably has a few ideas tucked away. I imagine Steve has an abundance of stuff, and Bruce and Adrian as well. Normally a couple of months before we're going to get together everybody starts gearing up for it, putting things down on tape or the computer or what have you. But subconsciously it's floating around.

GL Do you think that the experience of playing all these classics on the current tour might influence the direction of the new material?

SMITH Possibly. This tour will be very fresh in our minds, so it could have an influence in that respect. It's hard to say, really. You never can see the bigger picture until the songs are down and you get a feel for the overall shape of the album.

GL In the vein of this tour and the Eddie Rips Up the World tour, is it possible that future Iron Maiden set lists will cover subsequent stages of the band's career?

MURRAY I think that idea has been thrown about. I'm sure that at some point we'll look at some of the later songs and throw together a set that encompasses another span of years—"Part III," or whatever you want to call it. It's all do-able. We've done 14 studio albums, so there's plenty of material.

GL Why do you think it is that, almost 30 years after the release of your debut album, Iron Maiden continues to be such a huge d raw all over the world?

SMITH I suppose it's because we've always retained our credibility. We've never gone for the quick buck, or tried to write a big hit or something. And we've never strayed too far from our fans. We're down to earth guys, we all grew up working class. No one's been to rehab or done anything silly like that. The fans know it's real.

MURRAY The touring, actually, is a big part of it. We laid that initial groundwork. We never got much radio play or anything like that, particularly in the early days, so we just gigged and made our name that way. And we've also consistently recorded new material. We've never been a commercial band, or a singles band. We're an album band, and we give you a whole package—the music, the artwork, Eddie. There's a real commitment to putting out a quality product. But ultimately it's the music, and the fact that we do it from the heart. Plus, our fans are incredible. They've really latched on and taken the band in. And they're still showing up, which is fantastic! [*laughs*] It's a beautiful thing.

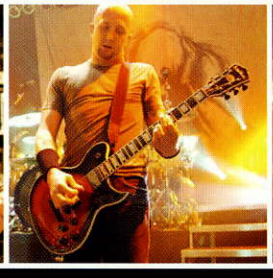
ROSS HALFIN

WI566 | THE NEW BLACK

WWW.WASHBURN.COM/WI566

Washburn
GUITARS

NICK CATANESE PHOTO: CHRIS WALKER
JOE TROHMAN & SONNY MAYO PHOTOS: JON O'GARA

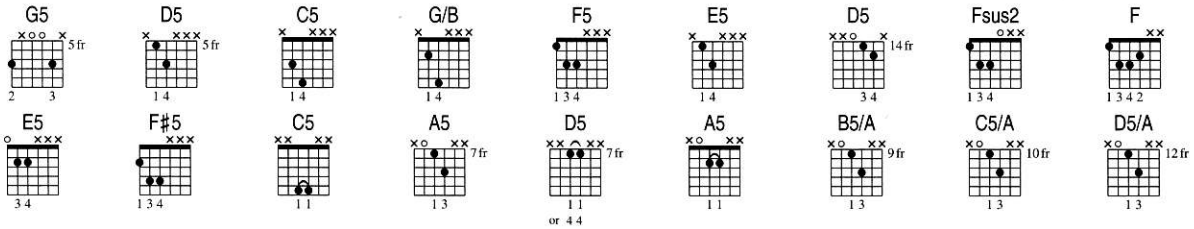


GO TO YOUR LOCAL STORE & DEMAND TO PLAY A WASHBURN

GET MORE TRANSCRIPTIONS
VIDEOS
PREMIUM TABS
USER TABS
GUITAR WORLD TABS
& MORE!
TABS.GUITARWORLD.COM

"RUN TO THE HILLS"

As heard on **THE NUMBER OF THE BEAST** (CAPITOL)
Words and Music by **Steven Harris** ✶ *Transcribed by* **Peter Seckel and Jimmy Brown**



A **Intro** (0:00)

Moderately ♩ = 120

(drums)

Gtr. 1 (w/dist.)

Gtrs. 2 and 3 (w/dist.)

Bass

(0:08)

A5 D

Rhy. Fig. 1

Rhy. Fig. 1a

A5 C5 D5 G5 A5

end Rhy. Fig. 1

end Rhy. Fig. 1a

B **1st and 2nd Verses** (0:16, 0:32)

White man came across the sea he brought us pain and
fought him hard we fought him well Out on the plains we

A5 D5 A5 C5 D5

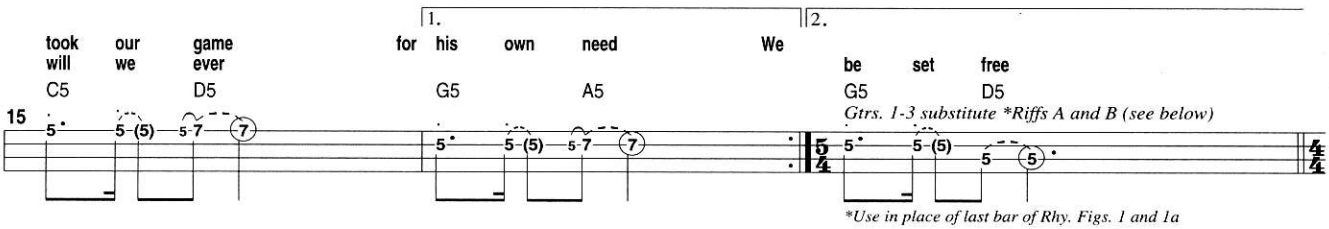
Gtrs. 1-3 repeat Rhy. Figs. 1 and 1a twice

Bass

misery He killed our tribes he killed our creed he
gave him hell But many came too much for Cree Oh

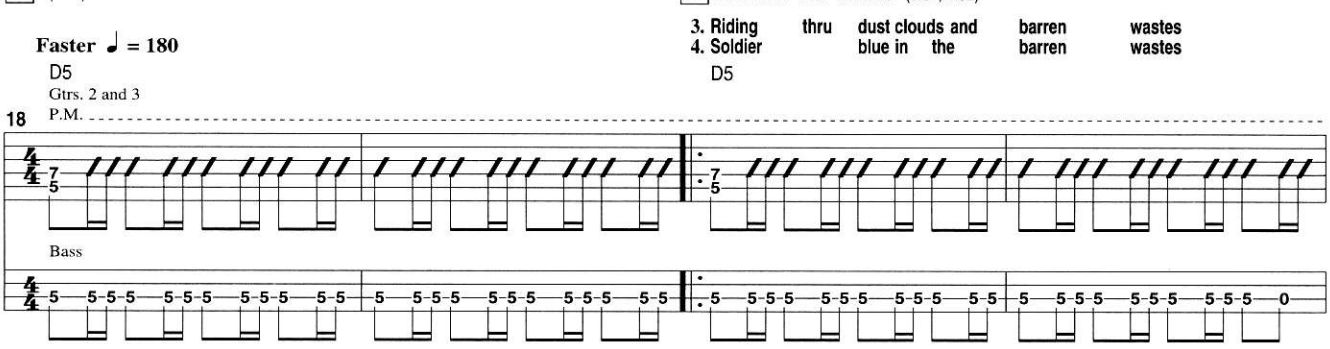
G5 A5 D5 A5

COPYRIGHT © 1982 BY IRON MAIDEN HOLDINGS LTD.
ALL RIGHTS IN THE WORLD ADMINISTERED BY ZOMBA MUSIC PUBLISHERS LTD.
ALL RIGHTS IN THE UNITED STATES ADMINISTERED BY UNIVERSAL MUSIC - Z TUNES LLC.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



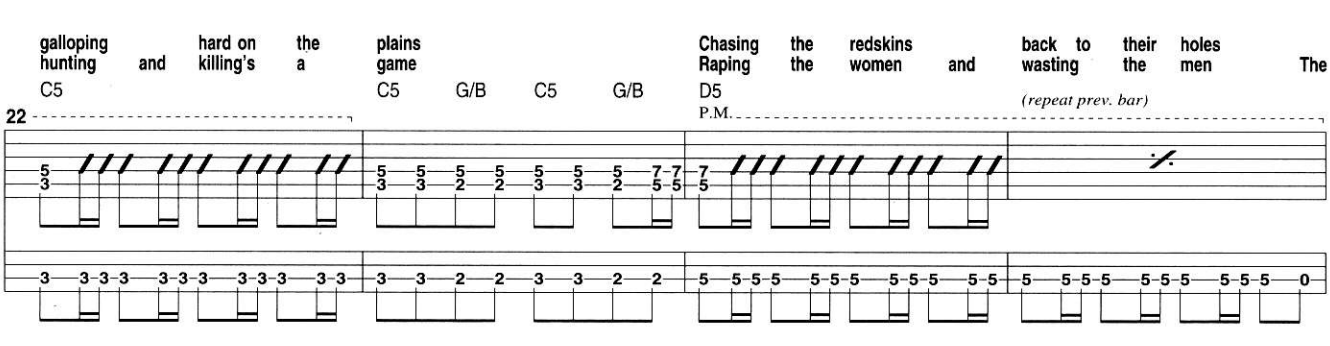
C (0:49)

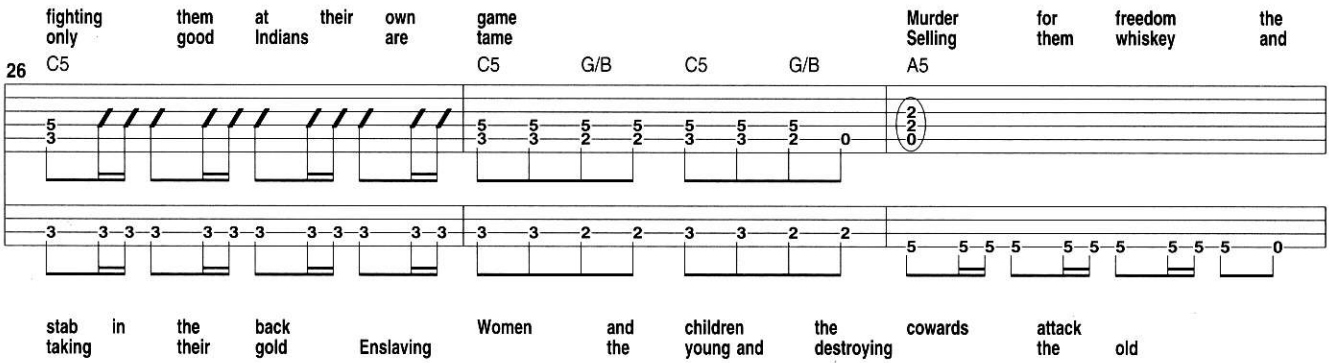
Faster ♩ = 180

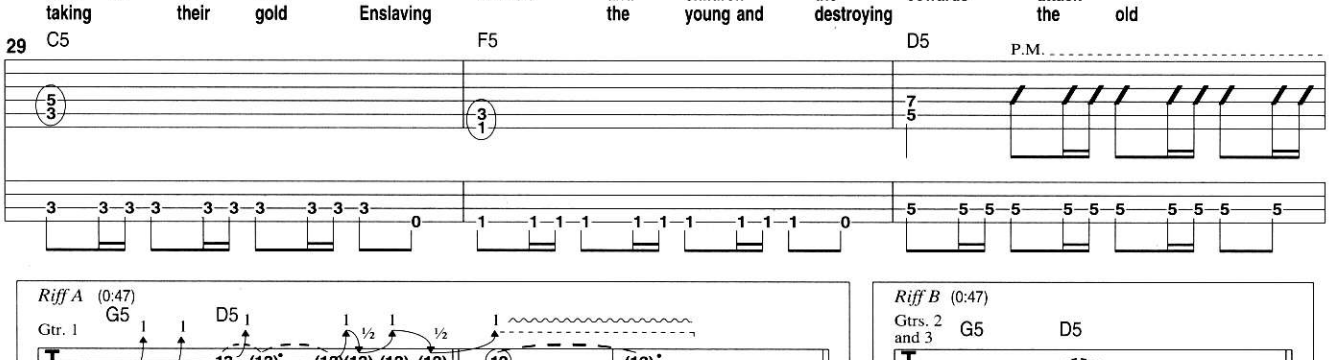


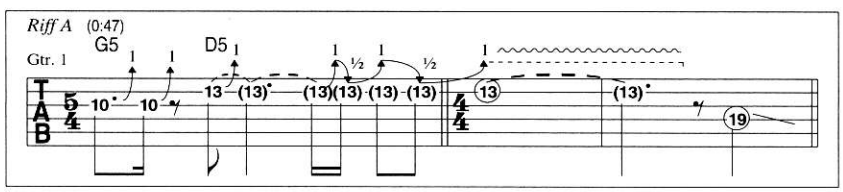
D 3rd and 4th Verses (0:52, 1:32)

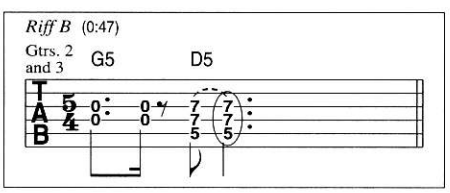
3. Riding thru dust clouds and barren wastes
4. Soldier blue in the barren wastes











"RUN TO THE HILLS"

E **1st and 2nd Choruses** (1:10, 1:50)

Gtr. 3 substitutes Fill 1 first time

Run to the

G5

32 P.M.

Bass Fig. 1

hills run

35 F5 *Gtr. 3 substitutes Rhy. Fill 1* C5

for your lives

38 G/B G5

Run to the hills

41 G5 F5

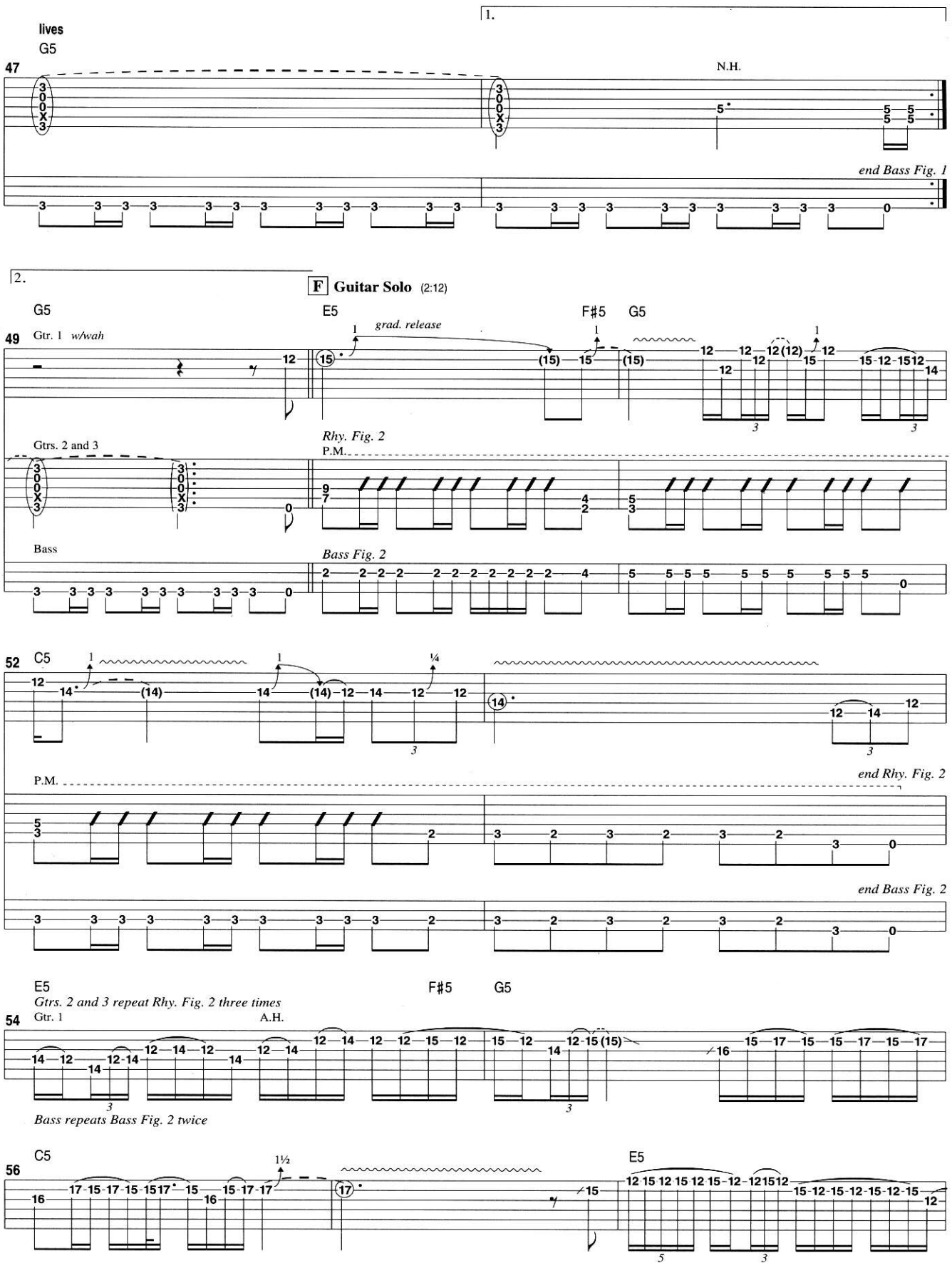
run for your

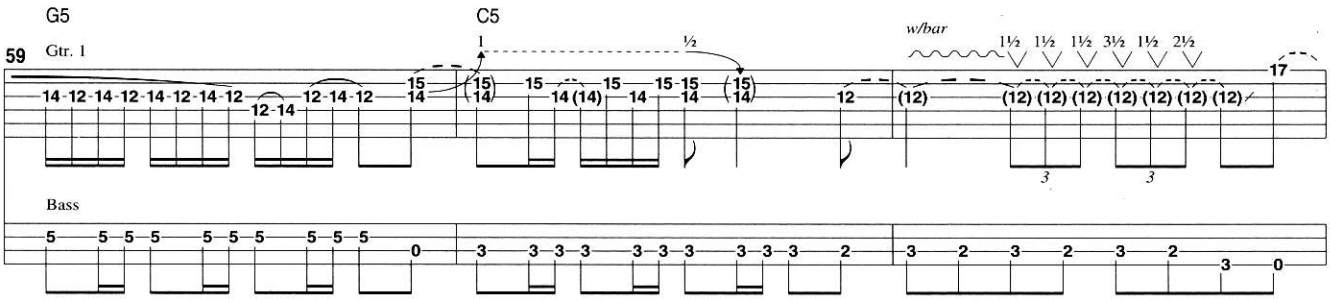
44 *Gtr. 3 substitutes Rhy. Fill 1* C5 G/B

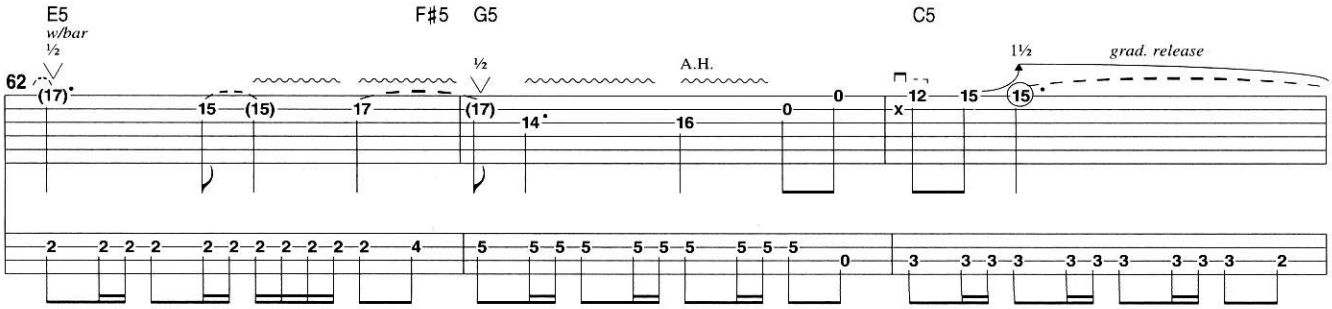
Fill 1 (1:09)

Gtr. 3 *pick scrape*

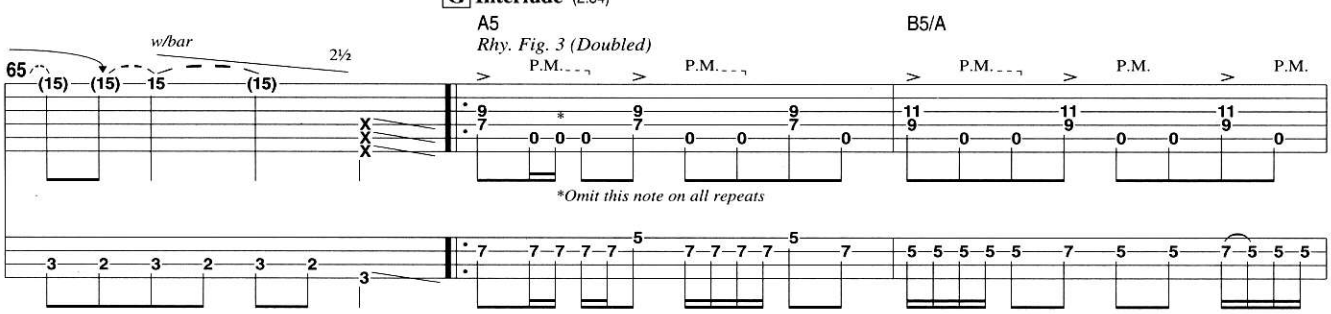
Rhy. Fill 1 (1:14, 1:26, 1:55, 2:06, 3:00, 3:11, 3:22, 3:33)

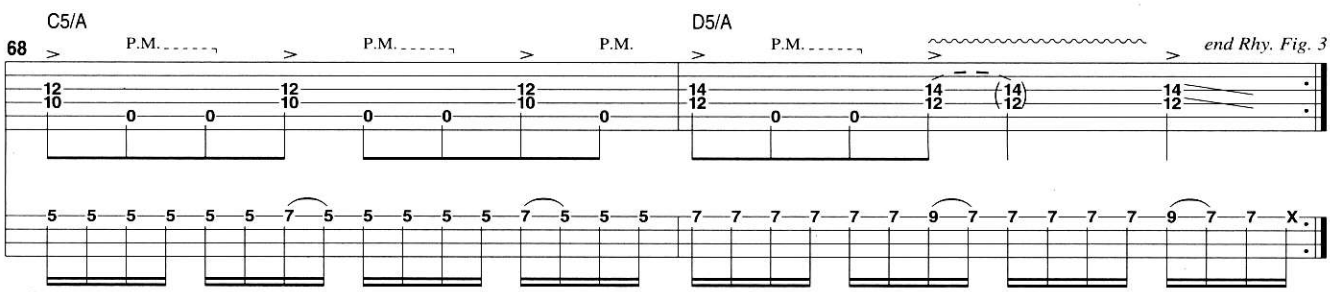
Gtr. 3 F Fsus2 F Fsus2

lives
G5
47
1.
N.H.
end Bass Fig. 1
2.
F Guitar Solo (2:12)
G5
E5
F♯5
G5
49
Gtr. 1 w/wah
grad. release
Gtrs. 2 and 3
Rhy. Fig. 2
P.M.
Bass
Bass Fig. 2
52
C5
P.M.
end Rhy. Fig. 2
end Bass Fig. 2
E5
F♯5
G5
Gtrs. 2 and 3 repeat Rhy. Fig. 2 three times
54
Gtr. 1
A.H.
Bass repeats Bass Fig. 2 twice
C5
E5
56



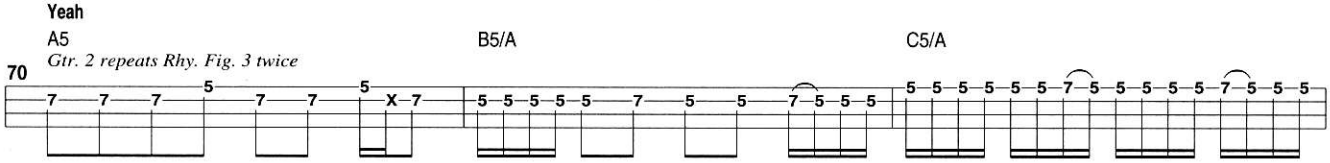


G Interlude (2:34)

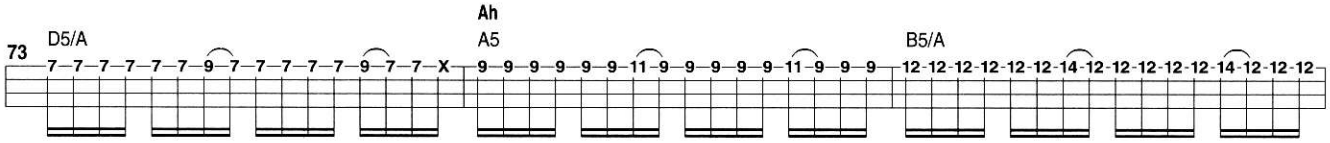
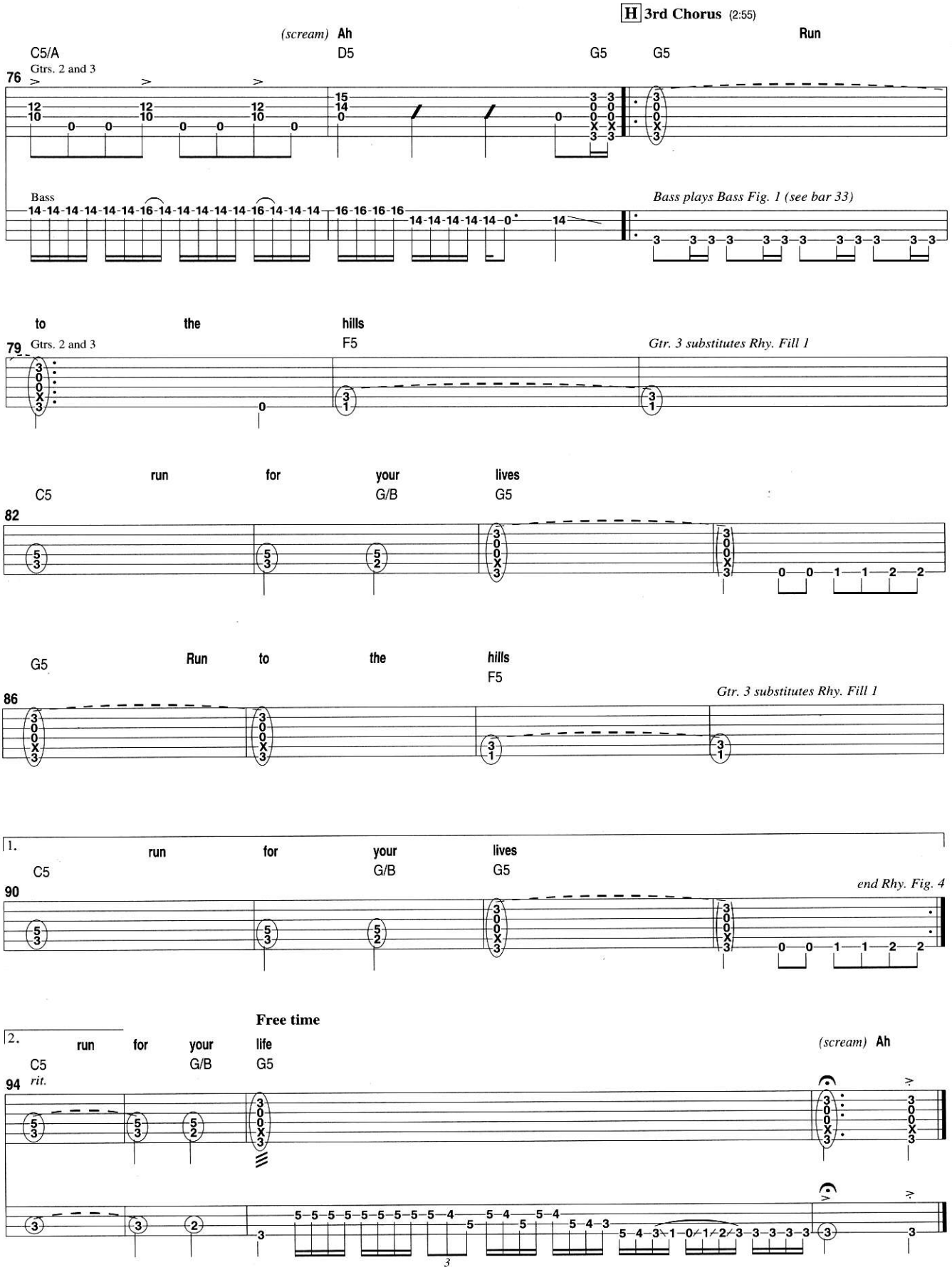




Yeah



Ah

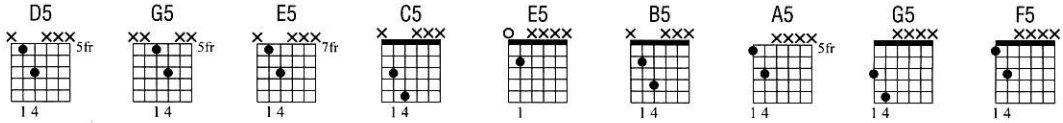


H 3rd Chorus (2:55)
(scream) Ah
Run
C5/A
D5
G5
G5
76
Gtrs. 2 and 3
Bass
Bass plays Bass Fig. 1 (see bar 33)
to
the
hills
79
Gtrs. 2 and 3
F5
Gtr. 3 substitutes Rhy. Fill 1
run
for
your
lives
C5
G/B
G5
82
G5
Run
to
the
hills
F5
86
Gtr. 3 substitutes Rhy. Fill 1
1.
run
for
your
lives
C5
G/B
G5
90
end Rhy. Fig. 4
Free time
2.
run
for
your
life
(scream) Ah
C5
G/B
G5
94
rit.

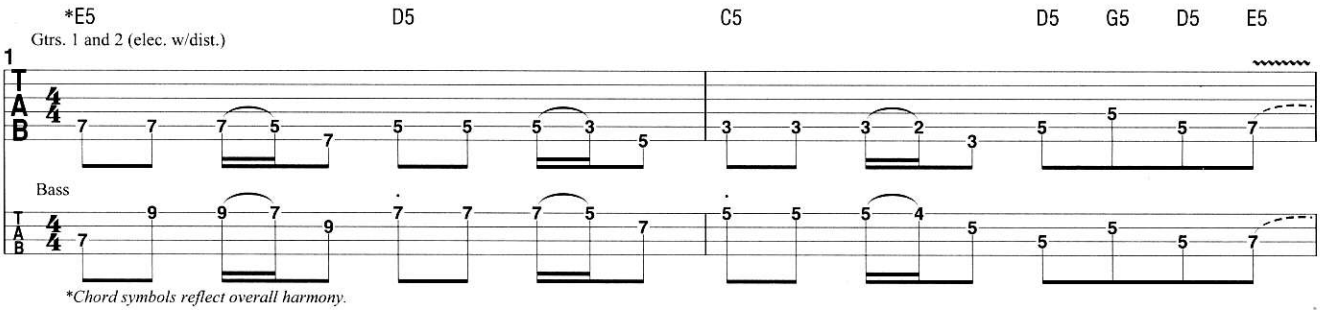
GET MORE TRANSCRIPTIONS
VIDEOS
PREMIUM TABS
USER TABS
GUITAR WORLD TABS
& MORE!
TABS.GUITARWORLD.COM

"THE TROOPER"

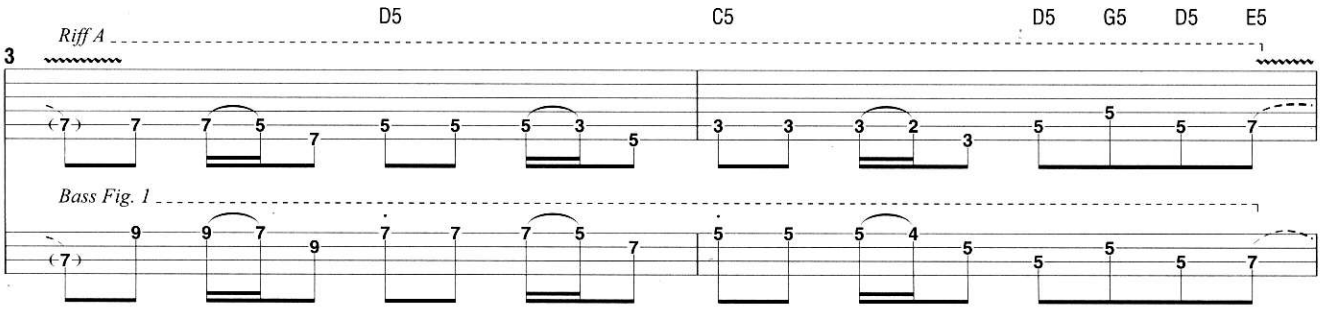
As heard on **PIECE OF MIND** (CAPITOL)
Words and Music by **Steven Harris** ✶ *Transcribed by* **Jeff Jacobson and Jeff Perrin**



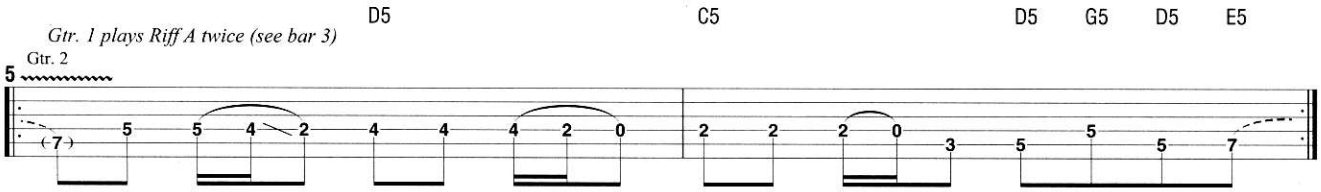
A **Intro** (0:00)
Moderately Fast ♩ = 160



**Chord symbols reflect overall harmony.*

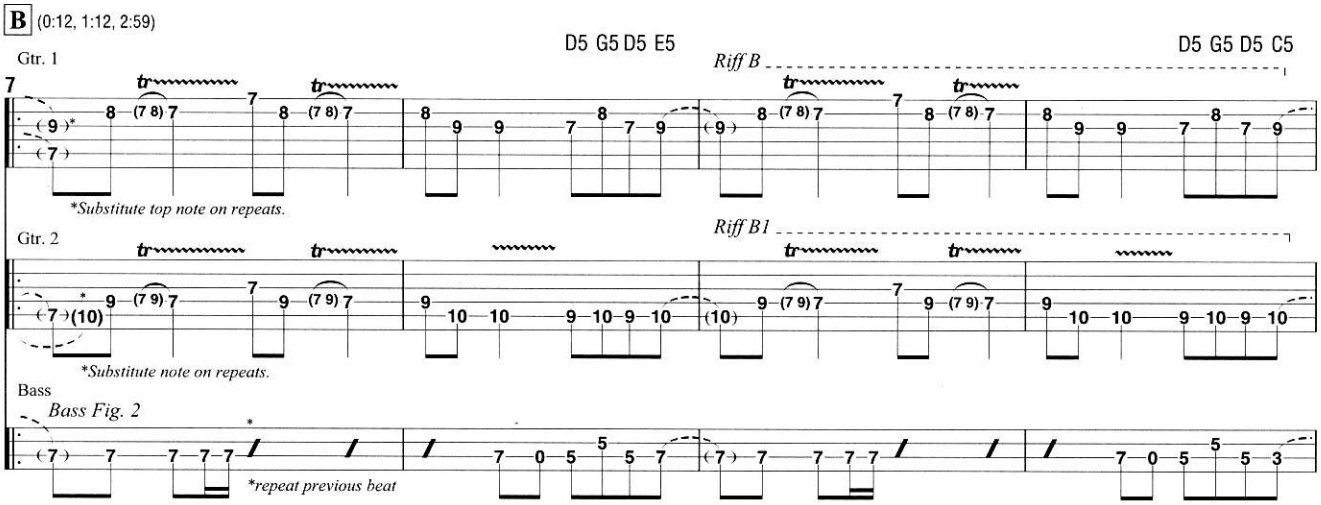


Gtr. 1 plays Riff A twice (see bar 3)



Bass plays Bass Fig. 1 twice (see bar 3)

B (0:12, 1:12, 2:59)

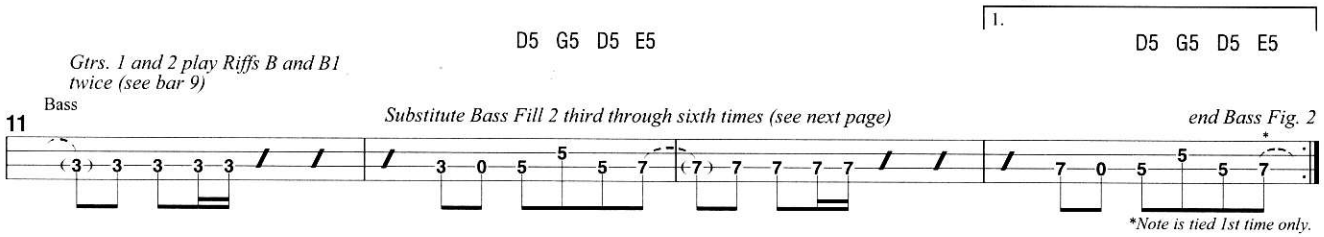


**Substitute top note on repeats.*

**Substitute note on repeats.*

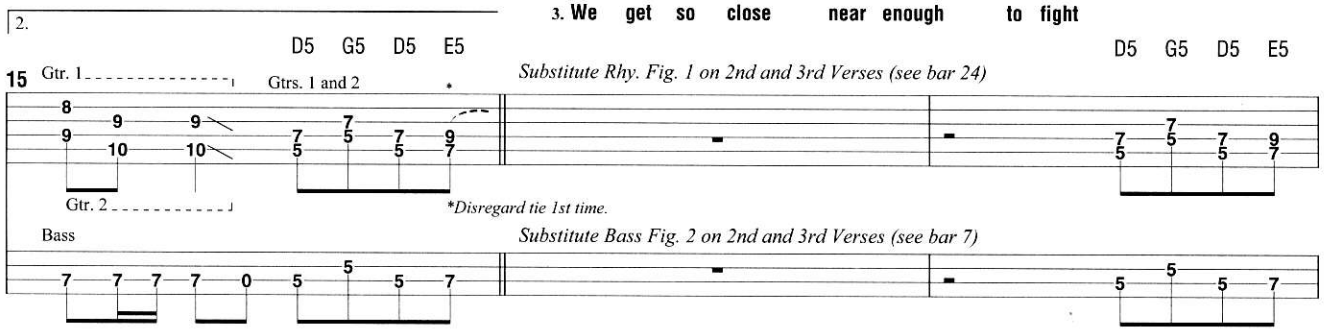
**repeat previous beat*

COPYRIGHT © 1996 BY IRON MAIDEN HOLDINGS LTD.
ALL RIGHTS IN THE WORLD ADMINISTERED BY ZOMBA MUSIC PUBLISHERS LTD.
ALL RIGHTS IN THE UNITED STATES AND CANADA ADMINISTERED BY UNIVERSAL MUSIC – Z TUNES LLC.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.



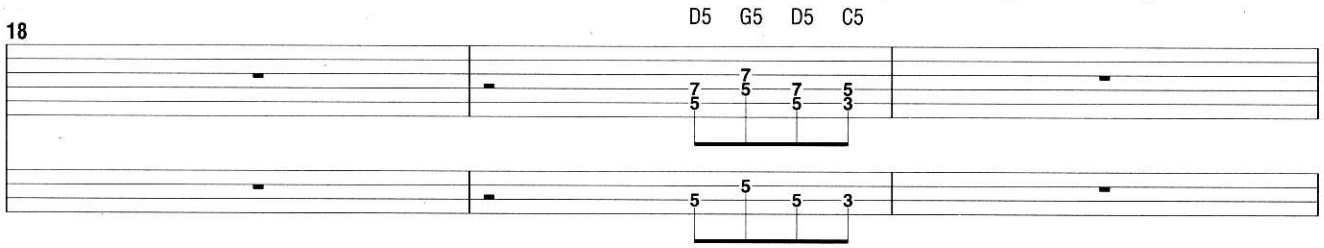
C **Verses** (0:36, 1:36, 3:22)

1. You'll take my life but I'll take yours too
2. The horse he sweats with fear we break to run
3. We get so close near enough to fight



You'll fire your musket but I'll run you through
The mighty roar of the Russian guns
when a Russian gets me in his sights

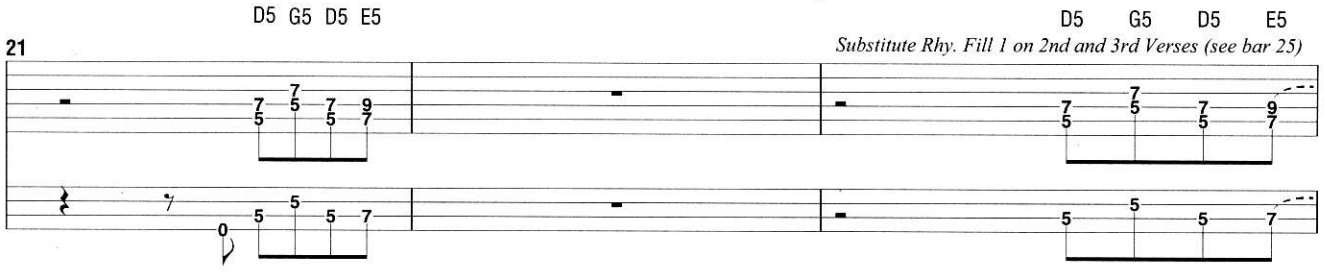
So when you're waiting for the
And as we race towards the
He pulls the trigger and I



next attack
human wall
feel the blow

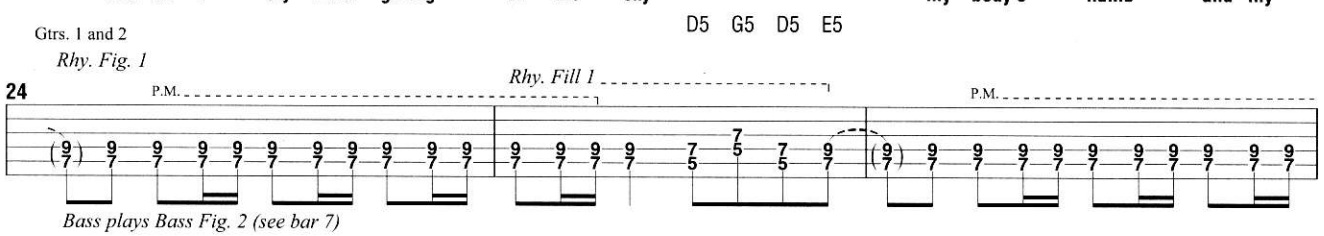
you'd better stand
the screams of pain
a burst of rounds

there's no turning back
as my comrades fall
takes my horse below



The bugle sounds the charge begins
We hurdle bodies that lay on the ground
And as I lay there gazing at the sky

but on this battlefield
and the Russians fire another
my body's numb and my



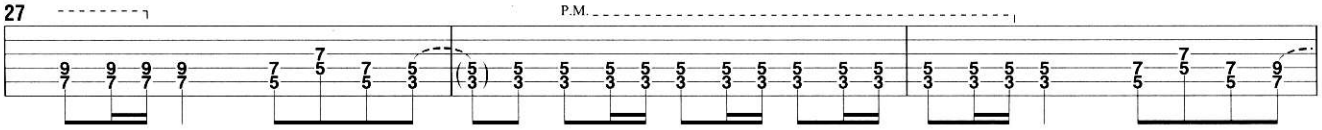
"THE TROOPER"

no one wins
round
throat is dry

The smell of acrid smoke and horses' breath
We get so near yet so far away
And as I lay forgotten and alone

D5 G5 D5 C5 D5 G5 D5 E5

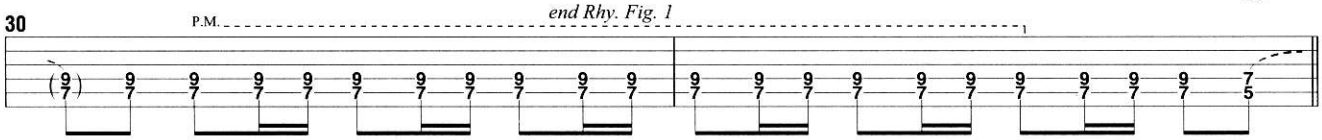
27 P.M.



as I plunge on into certain death
We won't live to fight another day
without a tear I draw my parting groan

Oh
D5

30 P.M. *end Rhy. Fig. 1*



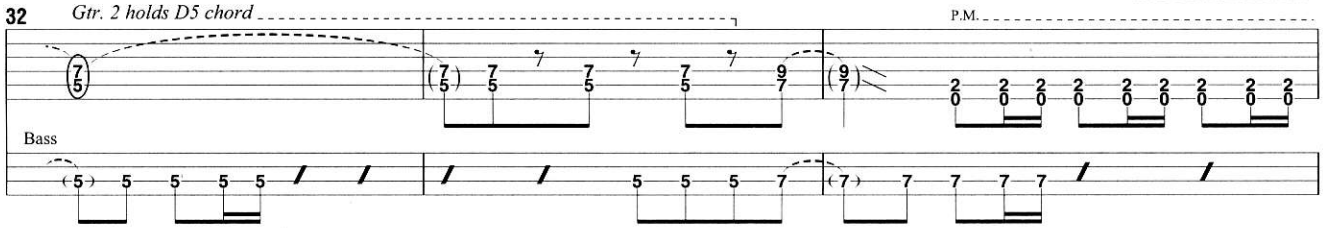
Bass substitutes Bass Fill 1 (see below)

D (1:00, 2:00, 3:46)

Gtrs. 1 and 2

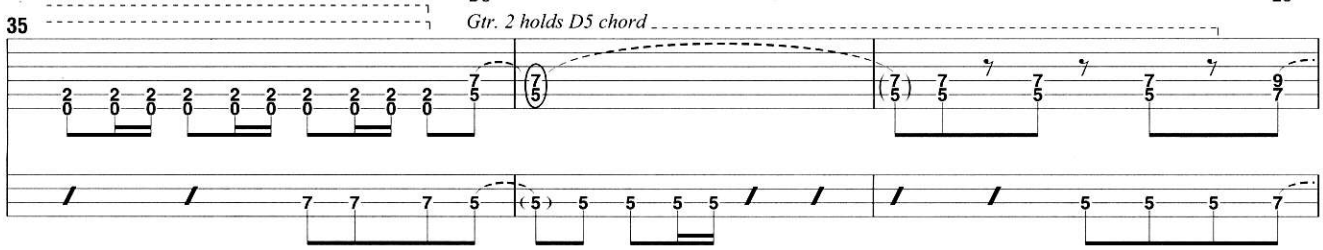
32 *Gtr. 2 holds D5 chord* E5 *Gtr. 2 holds E5 chord* P.M.

Bass



Oh
D5

35 *Gtr. 2 holds D5 chord* E5

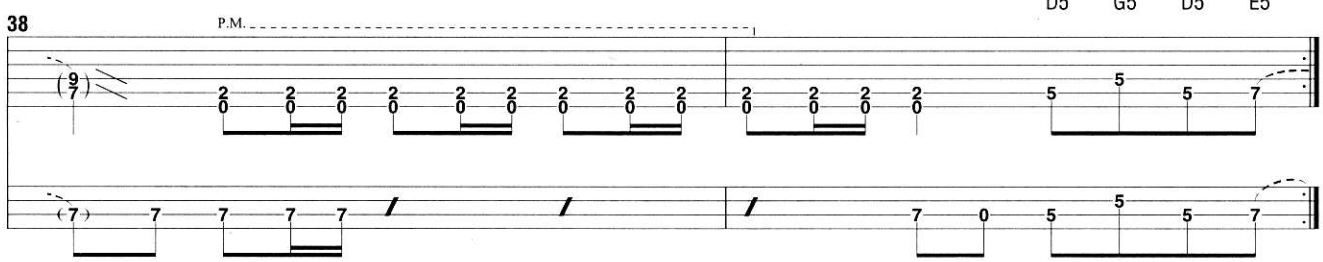


2nd time, skip ahead to **E**
3rd time, skip ahead to **H**

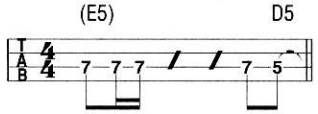
1st time, go back to **B**

D5 G5 D5 E5

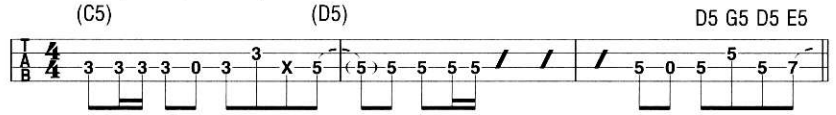
38 P.M.

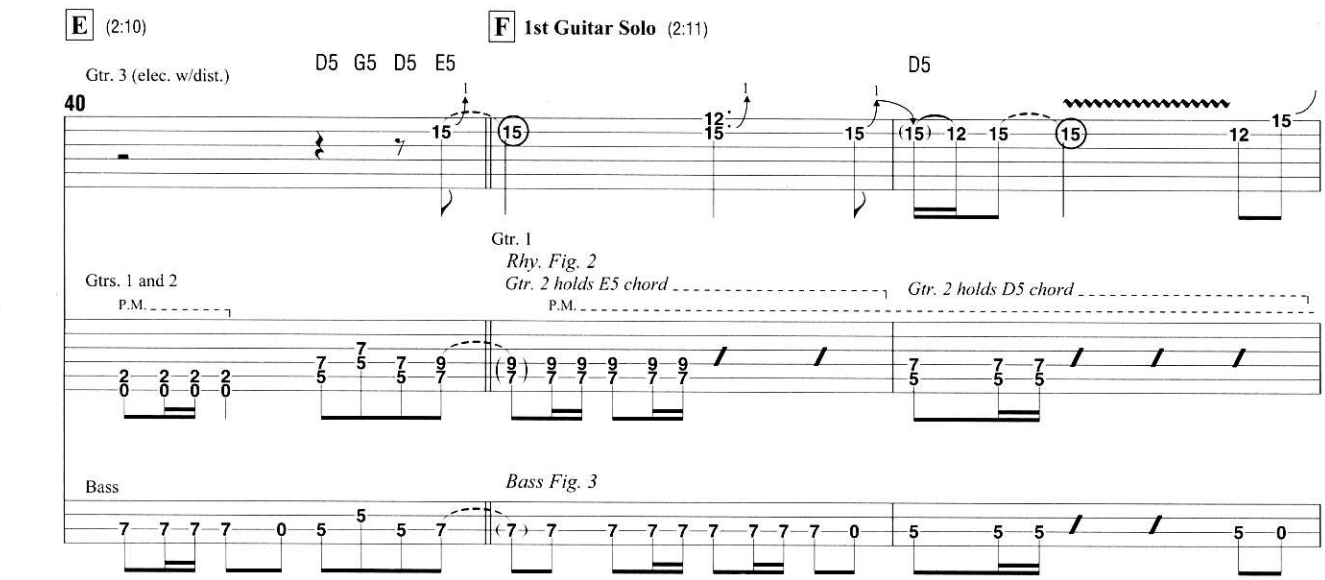


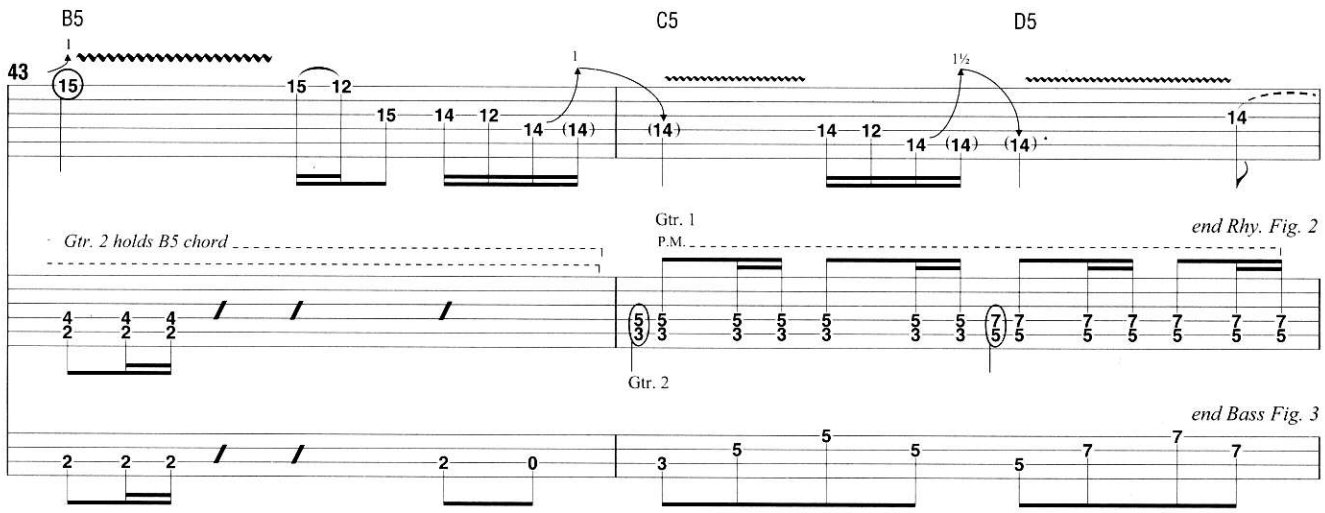
Bass Fill 1 (0:59, 1:58, 3:44)

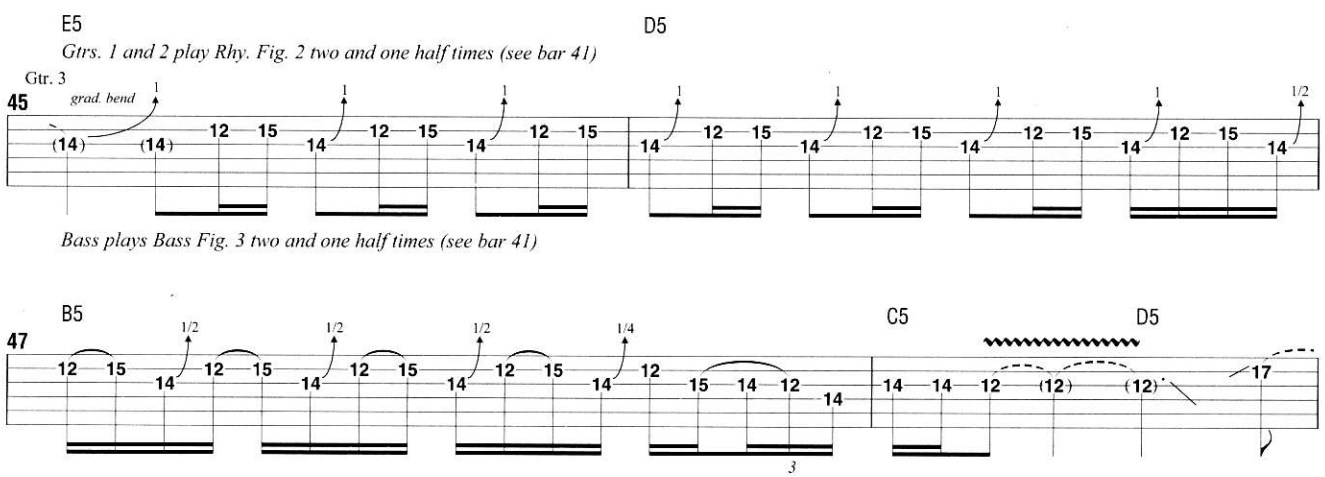
(E5) D5

Bass Fill 2 (1:20, 1:31, 3:06, 3:18)

(C5) (D5) D5 G5 D5 E5

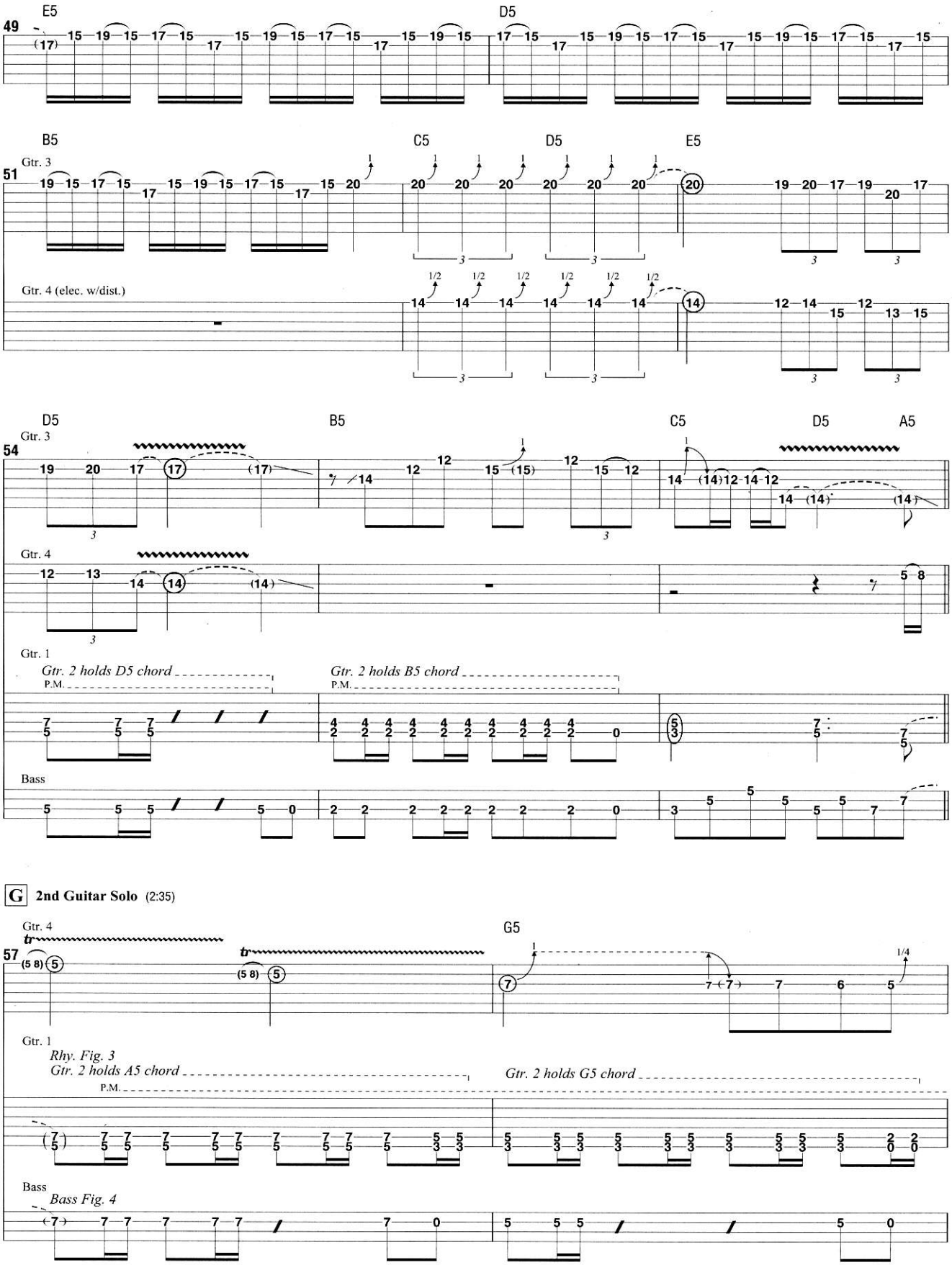


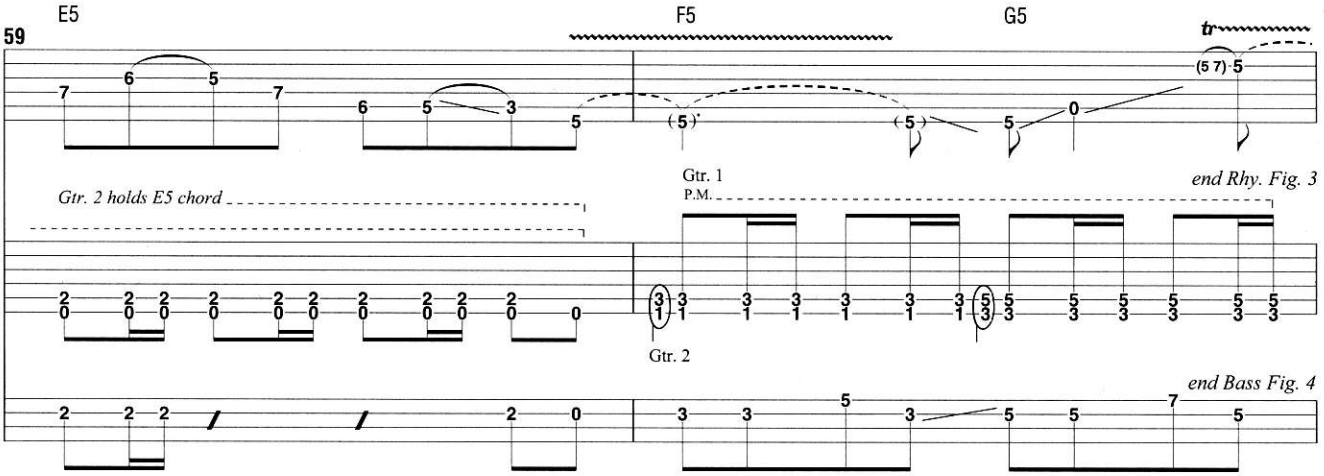

E (2:10)
F 1st Guitar Solo (2:11)
Gtr. 3 (elec. w/dist.)
D5 G5 D5 E5
D5
40
Gtr. 1
Rhy. Fig. 2
Gtrs. 1 and 2
Gtr. 2 holds E5 chord
Gtr. 2 holds D5 chord
P.M.
Bass
Bass Fig. 3

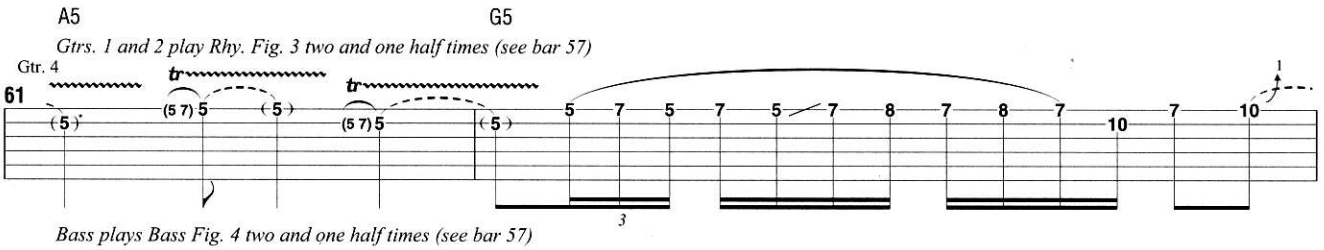

B5
C5
D5
43
Gtr. 2 holds B5 chord
Gtr. 1
P.M.
end Rhy. Fig. 2
Gtr. 2
end Bass Fig. 3

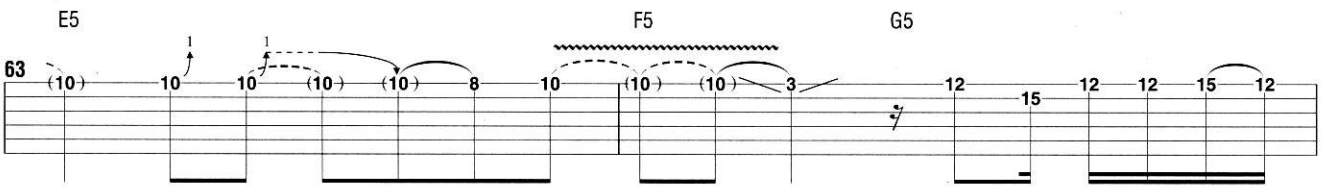

E5
D5
Gtrs. 1 and 2 play Rhy. Fig. 2 two and one half times (see bar 41)
Gtr. 3
45
grad. bend
Bass plays Bass Fig. 3 two and one half times (see bar 41)
B5
C5
D5
47

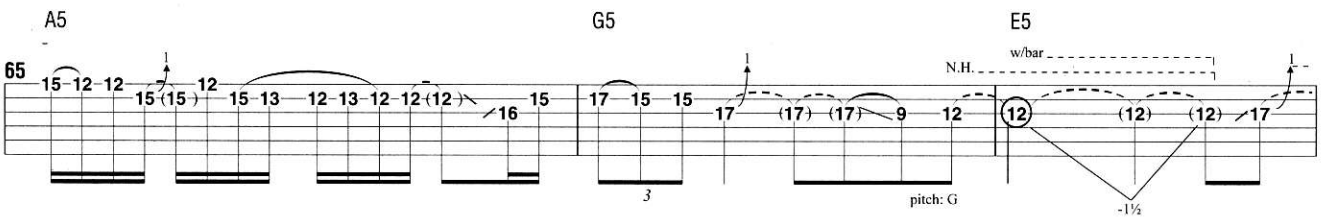
"THE TROOPER"

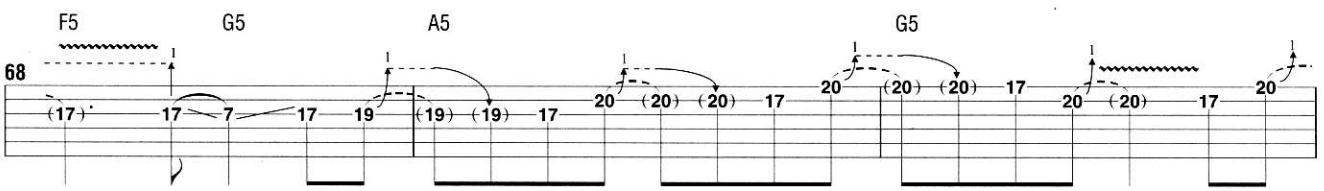

E5
D5
49
B5
C5
D5
E5
Gtr. 3
51
Gtr. 4 (elec. w/dist.)
D5
B5
C5
D5
A5
54
Gtr. 3
Gtr. 4
Gtr. 1
Gtr. 2 holds D5 chord
P.M.
Gtr. 2 holds B5 chord
P.M.
Bass
G 2nd Guitar Solo (2:35)
Gtr. 4
G5
57
Gtr. 1
Rhy. Fig. 3
Gtr. 2 holds A5 chord
P.M.
Gtr. 2 holds G5 chord
Bass
Bass Fig. 4

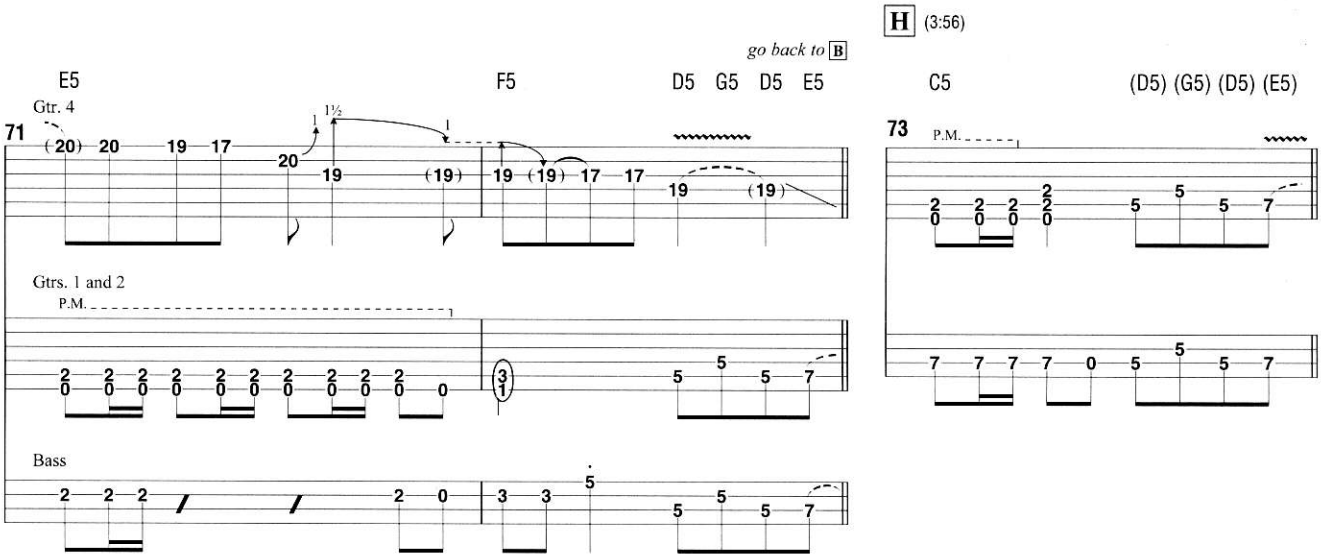

E5
F5
G5
59
Gtr. 2 holds E5 chord
Gtr. 1
P.M.
end Rhy. Fig. 3
Gtr. 2
end Bass Fig. 4

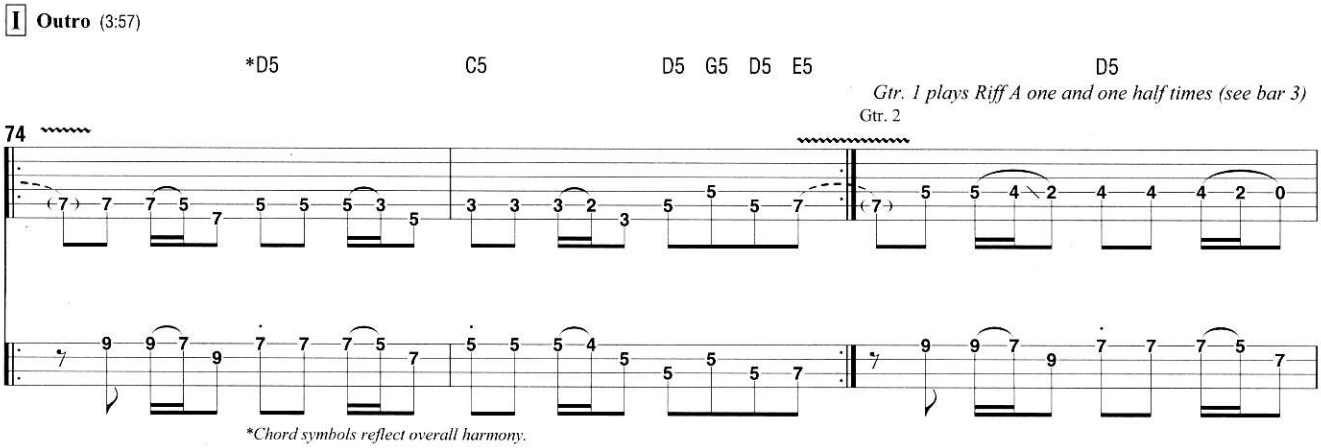

A5
G5
Gtrs. 1 and 2 play Rhy. Fig. 3 two and one half times (see bar 57)
Gtr. 4
61
Bass plays Bass Fig. 4 two and one half times (see bar 57)

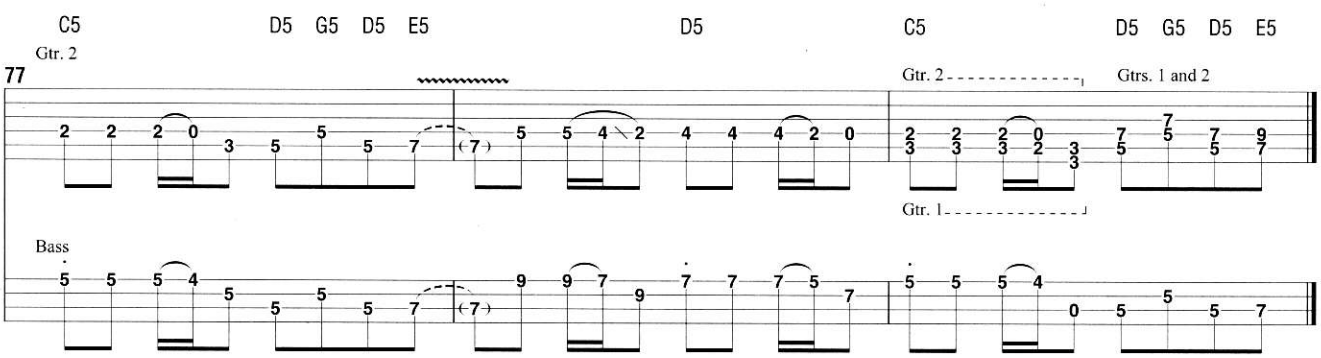

E5
F5
G5
63


A5
G5
E5
65
N.H.
w/bar
pitch: G
-1½


F5
G5
A5
G5
68


go back to B
E5
F5
D5 G5 D5 E5
Gtr. 4
71
Gtrs. 1 and 2
P.M.
Bass
H (3:56)
C5
(D5) (G5) (D5) (E5)
73
P.M.

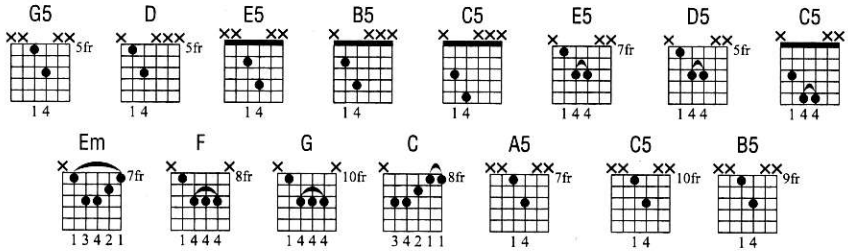

I Outro (3:57)
*D5
C5
D5 G5 D5 E5
D5
Gtr. 1 plays Riff A one and one half times (see bar 3)
Gtr. 2
74
*Chord symbols reflect overall harmony.


C5
D5 G5 D5 E5
D5
C5
D5 G5 D5 E5
Gtr. 2
77
Gtr. 2
Gtrs. 1 and 2
Gtr. 1
Bass

GET MORE TRANSCRIPTIONS
VIDEOS
PREMIUM TABS
USER TABS
GUITAR WORLD TABS
& MORE!
TABS.GUITARWORLD.COM

"THE PHANTOM OF THE OPERA"

As heard on **IRON MAIDEN** (CAPITOL)
Words and Music by **Steven Harris** ✶ *Transcribed by* **Jeff Perrin**



A **Intro** (0:00)

Moderately Fast ♩ = 174

N.C.

Gtrs. 1 and 2 (elec. w/dist.)

1., 2., 3.

* don't slide 3rd time

Bass

B (0:15)

4.

(Em)

5 Gtr. 2

Gtr. 1

Bass

(Em) G5 D5 (Em) G5 D5

Gtrs. 1 and 2

9

(repeat previous two bars)

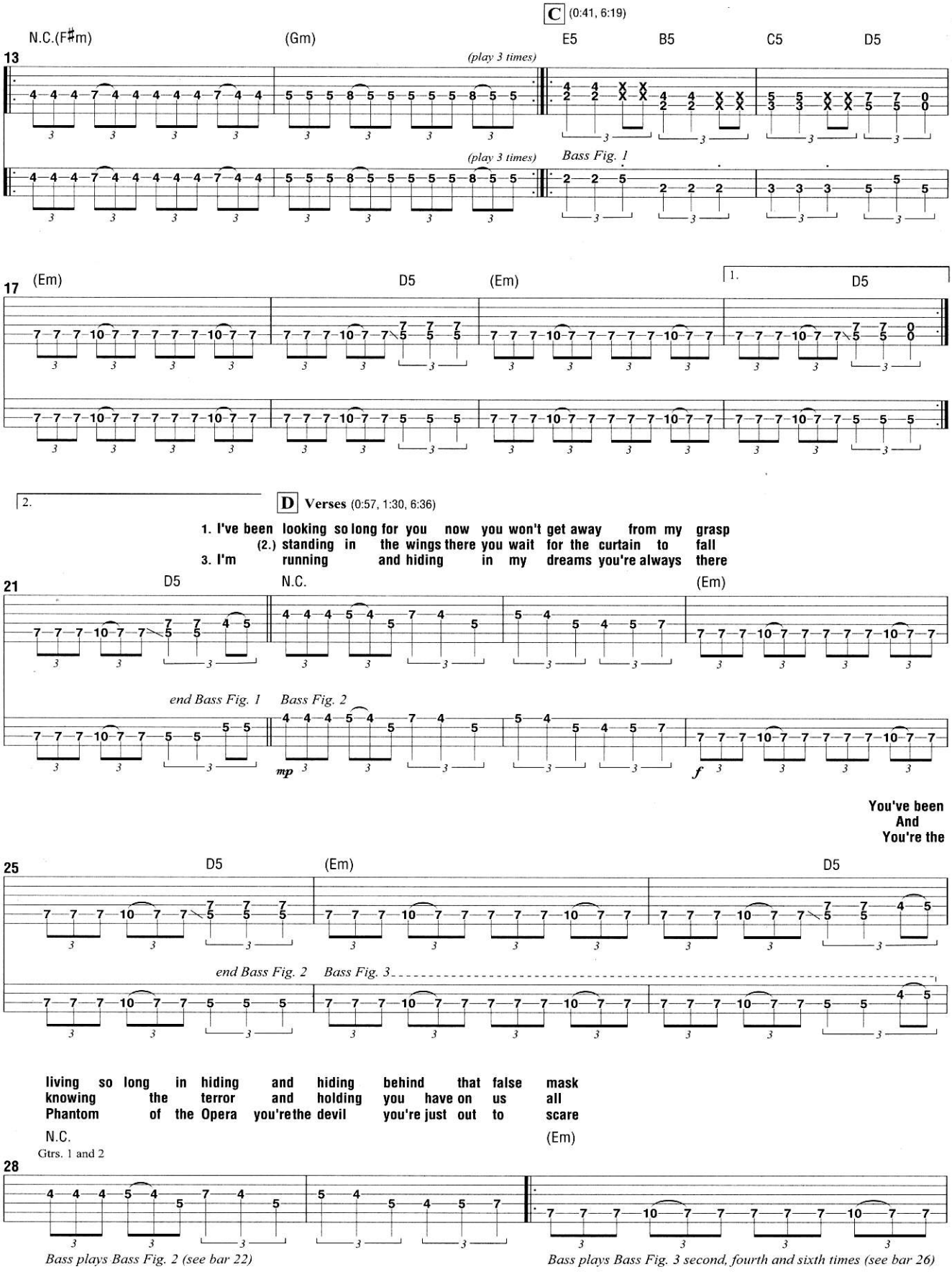
2

* Pull-offs performed by Gtr. 1 only.

Bass

2

COPYRIGHT © 1980 BY IRON MAIDEN HOLDINGS LTD.
ALL RIGHTS IN THE WORLD ADMINISTERED BY ZOMBA MUSIC PUBLISHERS LTD.
ALL RIGHTS IN THE UNITED STATES ADMINISTERED BY UNIVERSAL MUSIC - Z TUNES LLC.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.


C (0:41, 6:19)
N.C.(F♯m)
(Gm)
E5
B5
C5
D5
13
(play 3 times)
(play 3 times)
Bass Fig. 1
17
(Em)
D5
(Em)
1.
D5
2.
D Verses (0:57, 1:30, 6:36)
1. I've been looking so long for you now you won't get away from my grasp
(2.) standing in the wings there you wait for the curtain to fall
3. I'm running and hiding in my dreams you're always there
21
D5
N.C.
(Em)
end Bass Fig. 1
Bass Fig. 2
mp
f
You've been
And
You're the
25
D5
(Em)
D5
end Bass Fig. 2
Bass Fig. 3
living so long in hiding and hiding behind that false mask
knowing the terror and holding you have on us all
Phantom of the Opera you're the devil you're just out to scare
N.C.
(Em)
Gtrs. 1 and 2
28
Bass plays Bass Fig. 2 (see bar 22)
Bass plays Bass Fig. 3 second, fourth and sixth times (see bar 26)

E **Chorus** (1:14, 1:47, 6:52)

2nd time { And you know that I know that / And I know that you're going to my / You've damaged my mind and my } you ain't got that long to scratch me and maim me and soul it just floats through the

31 D5 E5 B5 C5 D5

Bass plays Bass Fig. 1 (see bar 15)

3rd time, skip ahead to **Q** *Outro*

last maul air Your 'cause You

34 (Em) D5 (Em) D5

looks and your feelings are just the remains of your past
you know I'm helpless from your mesmerising cat call

38 E5 B5 C5 D5 (Em)

2nd time, skip ahead to **F** *1st time, go back to* **D** *2nd Verse*

2. You're

41 D5 (Em) D5

F (2:01)

Ooh

(Em) D5 E5 B5 C5 D5

Gtrs. 1 and 2

44

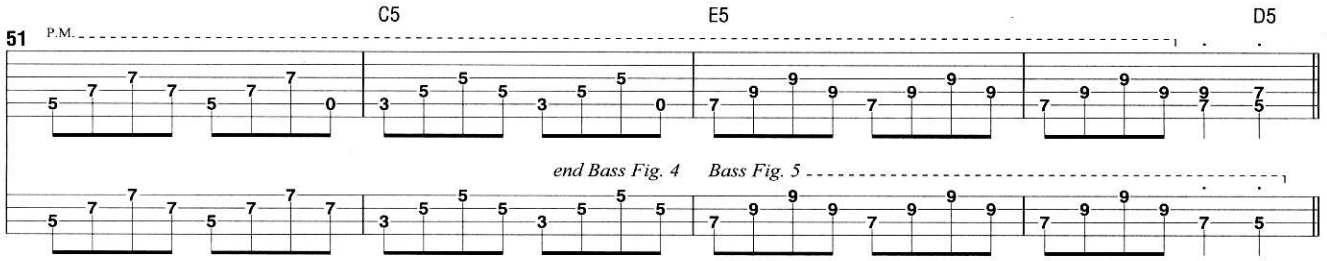
Bass

G (2:05)

E5 D5 E5 D5

47 P.M.

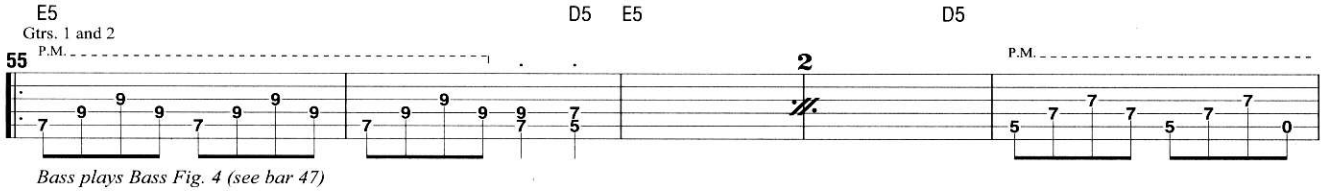
Bass Fig. 4



H **Bridge** (2:17)

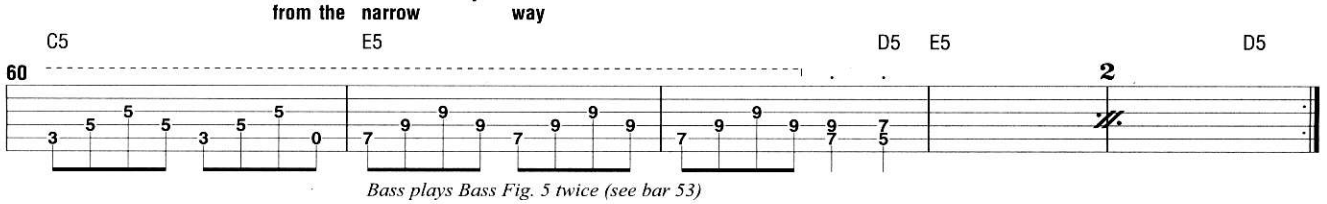
Keep your distance walk away don't take his bait
Watch your step he's out to get you Come what may

Don't you stray
Don't you stray



Bass plays Bass Fig. 4 (see bar 47)

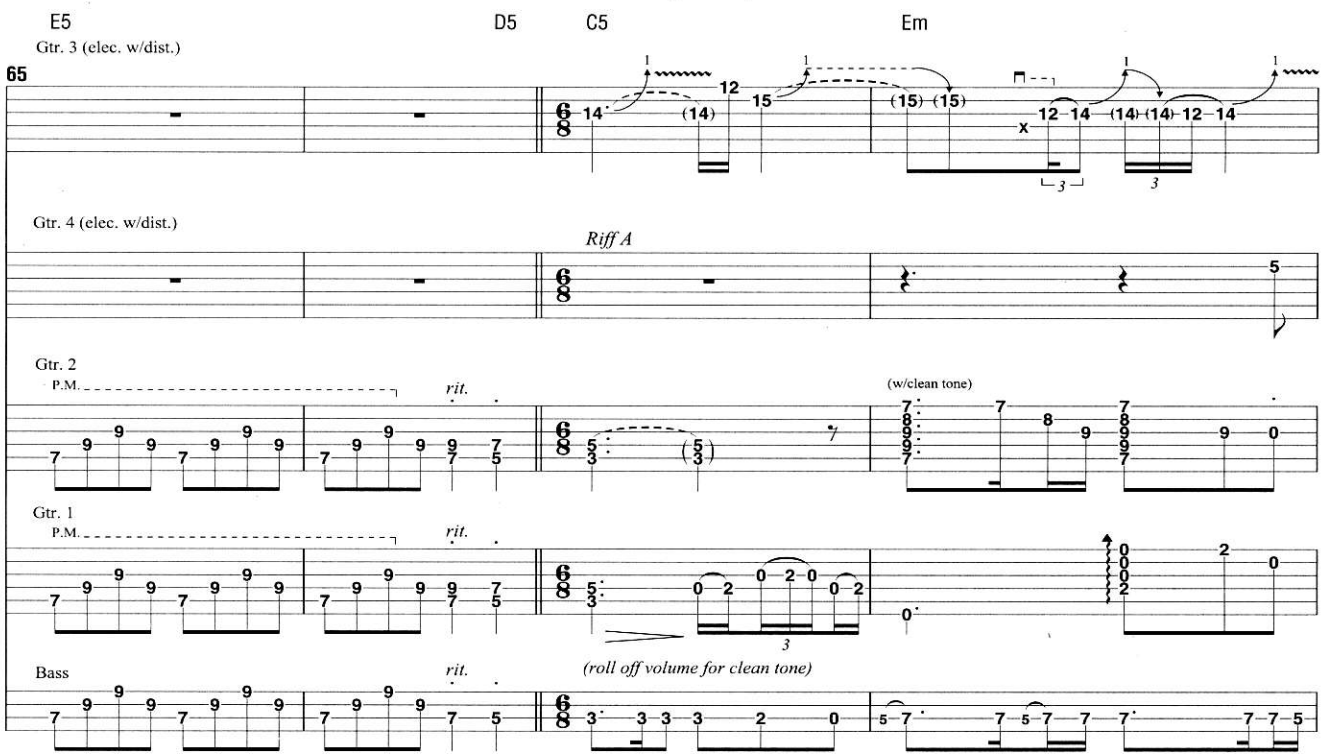
don't fade away
from the narrow way



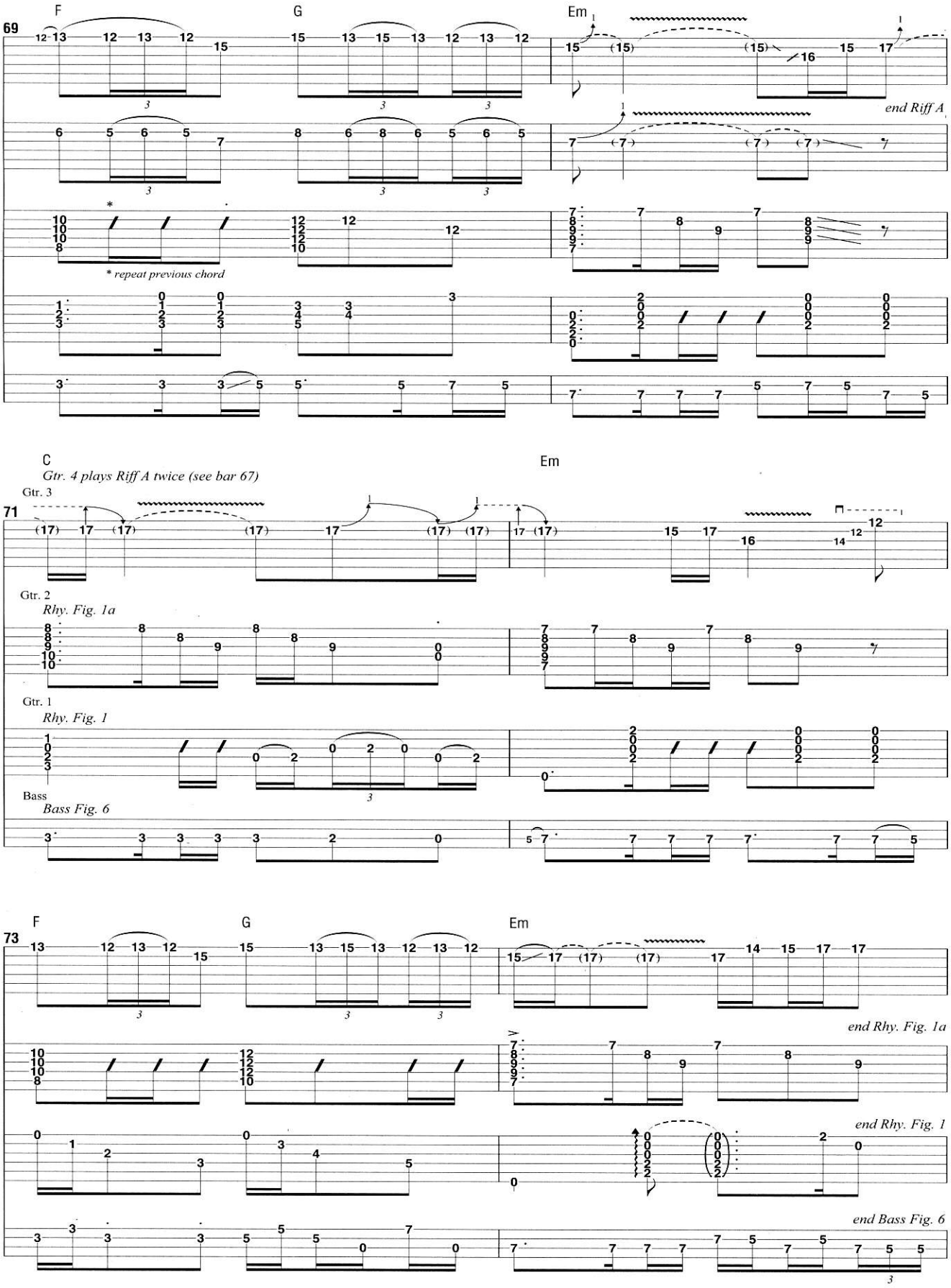
Bass plays Bass Fig. 5 twice (see bar 53)

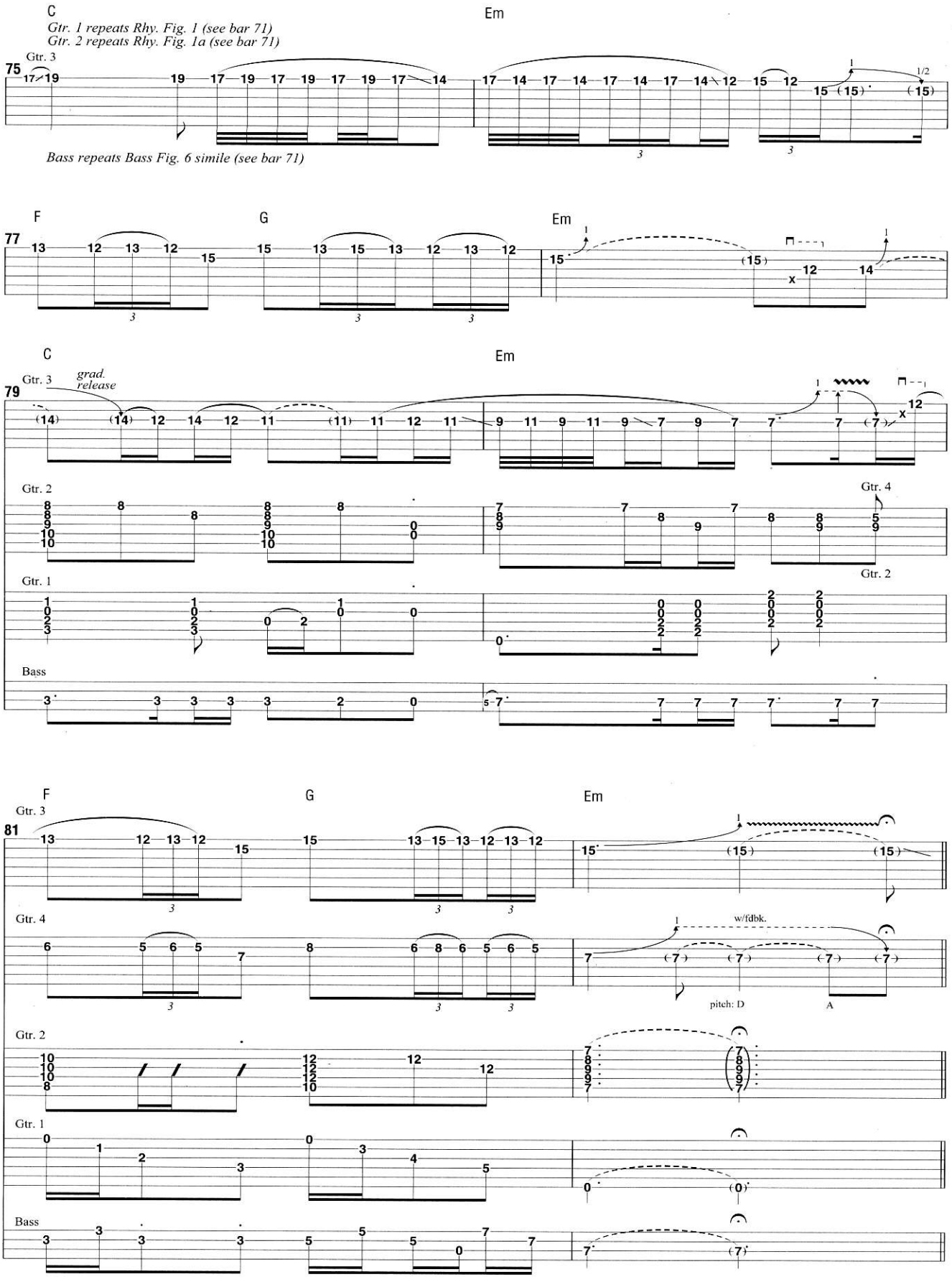
I **1st Guitar Solo** (2:47)

♪ = 176 (♫ = ♪³♪)



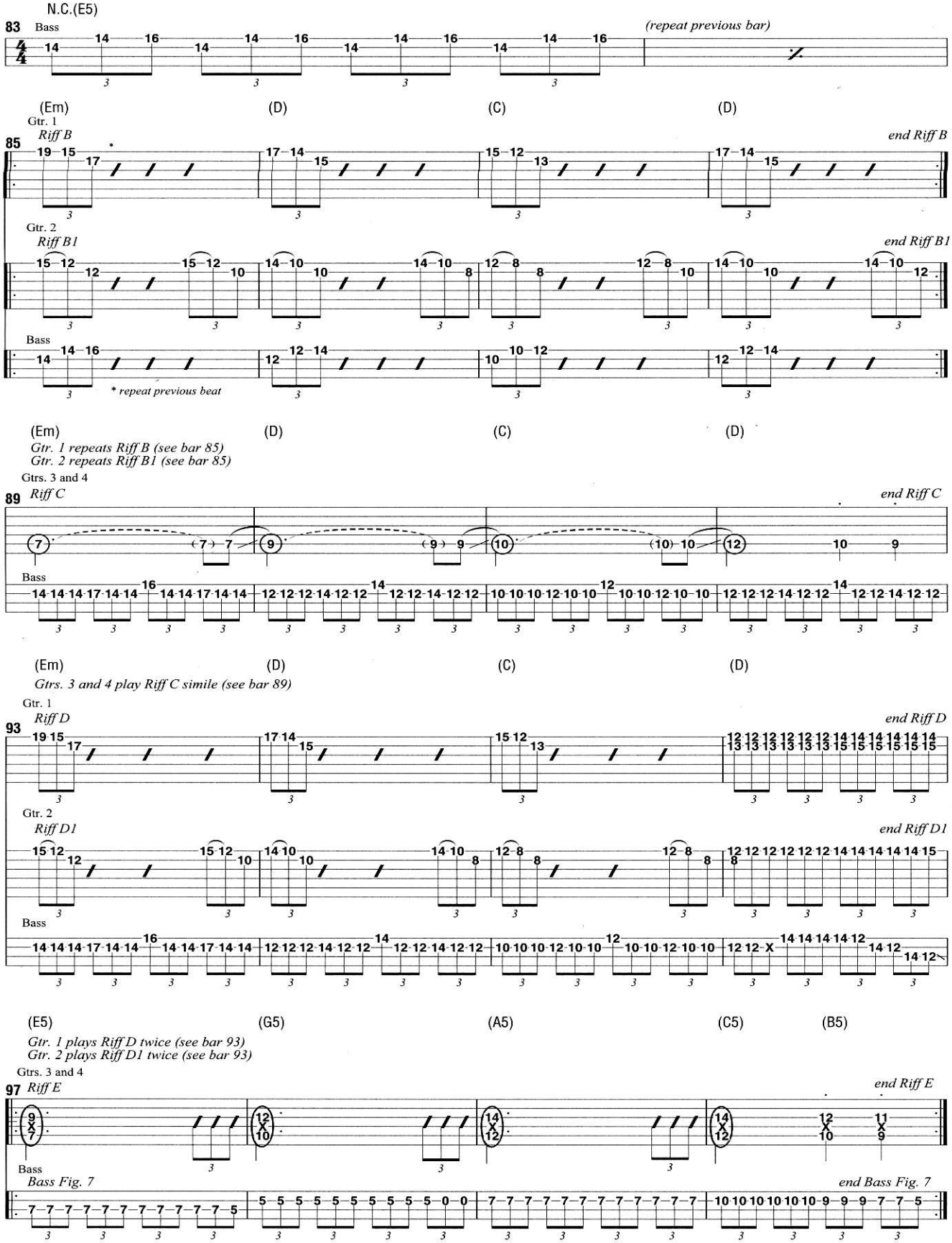
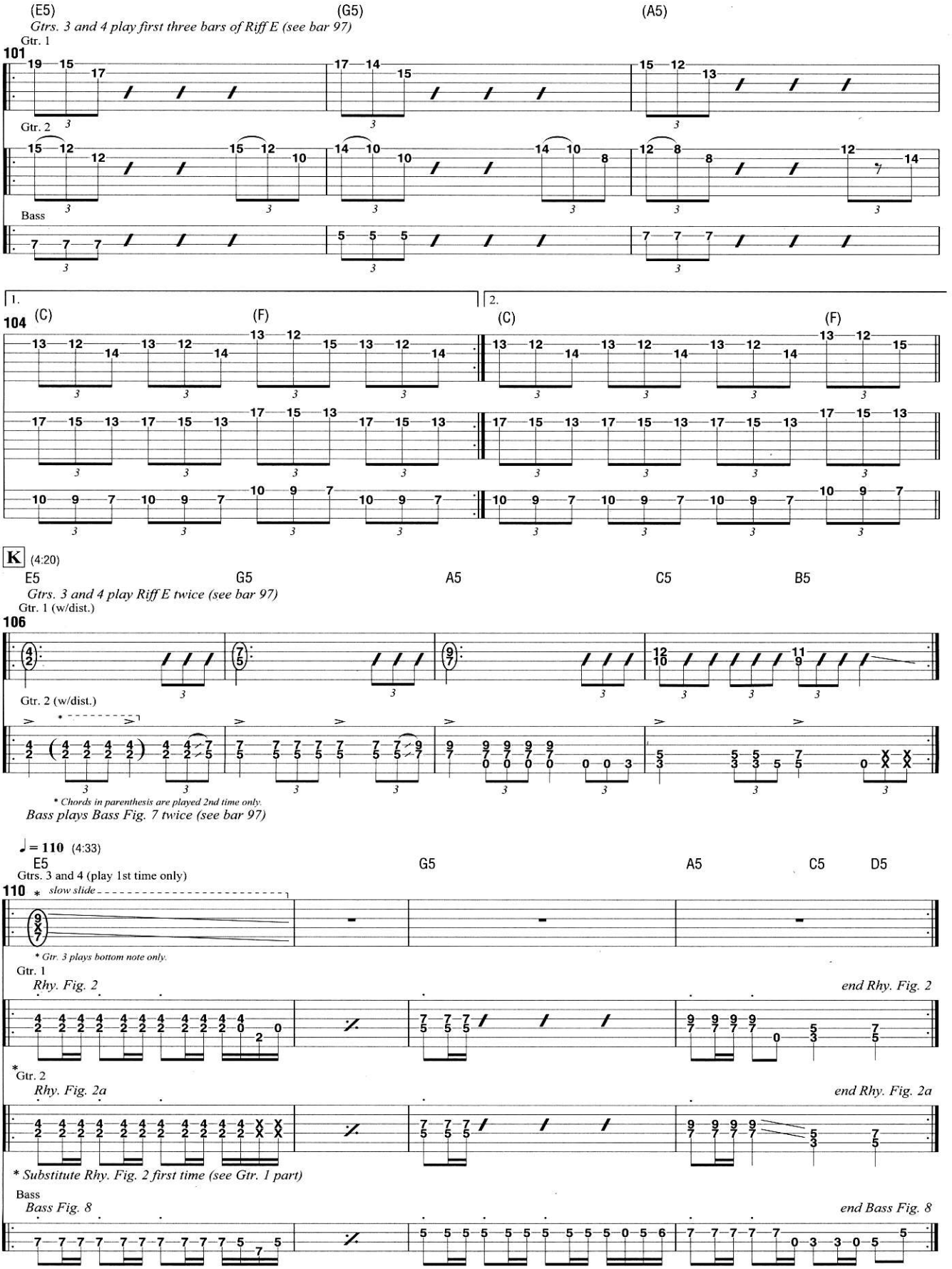
"THE PHANTOM OF THE OPERA"




C
Em
Gtr. 1 repeats Rhy. Fig. 1 (see bar 71)
Gtr. 2 repeats Rhy. Fig. 1a (see bar 71)
Gtr. 3
75
Bass repeats Bass Fig. 6 simile (see bar 71)
F
G
Em
77
C
Em
Gtr. 3
grad. release
79
Gtr. 2
Gtr. 4
Gtr. 1
Bass
F
G
Em
Gtr. 3
81
Gtr. 4
w/fdbk.
pitch: D
A
Gtr. 2
Gtr. 1
Bass

"THE PHANTOM OF THE OPERA"

J **Interlude** (3:22)
♩ = 140
N.C.(E5)



(E5)
(G5)
(A5)
Gtrs. 3 and 4 play first three bars of Riff E (see bar 97)
Gtr. 1
101
Gtr. 2
Bass
1.
2.
104
(C)
(F)
(C)
(F)
K (4:20)
E5
G5
A5
C5
B5
Gtrs. 3 and 4 play Riff E twice (see bar 97)
Gtr. 1 (w/dist.)
106
Gtr. 2 (w/dist.)
* Chords in parenthesis are played 2nd time only.
Bass plays Bass Fig. 7 twice (see bar 97)
♩= 110 (4:33)
E5
G5
A5
C5
D5
Gtrs. 3 and 4 (play 1st time only)
110
* slow slide
* Gtr. 3 plays bottom note only.
Gtr. 1
Rhy. Fig. 2
end Rhy. Fig. 2
* Gtr. 2
Rhy. Fig. 2a
end Rhy. Fig. 2a
* Substitute Rhy. Fig. 2 first time (see Gtr. 1 part)
Bass
Bass Fig. 8
end Bass Fig. 8

"THE PHANTOM OF THE OPERA"

L (4:51)

E5

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 110)
Gtr. 2 plays Rhy. Fig. 2a twice (see bar 110)

Gtr. 3

114

Gtr. 4

Riff F

* *Note in parenthesis played 2nd time only.*

Bass plays Bass Fig. 8 twice (see bar 110)

G5 A5 C5 D5

116

Gtr. 3

Gtr. 5 (plays 2nd time only)

end Riff F

M **2nd Guitar Solo** (5:09)

E5

Gtr. 5 (elec. w/dist.)

118

Gtr. 4

Gtr. 3

Gtrs. 1 and 2

Rhy. Fig. 3

Bass plays Bass Fig. 8 four times simile (see bar 110)

G5 A5 C5 D5

Gtr. 5

120

Gtrs. 1 and 2

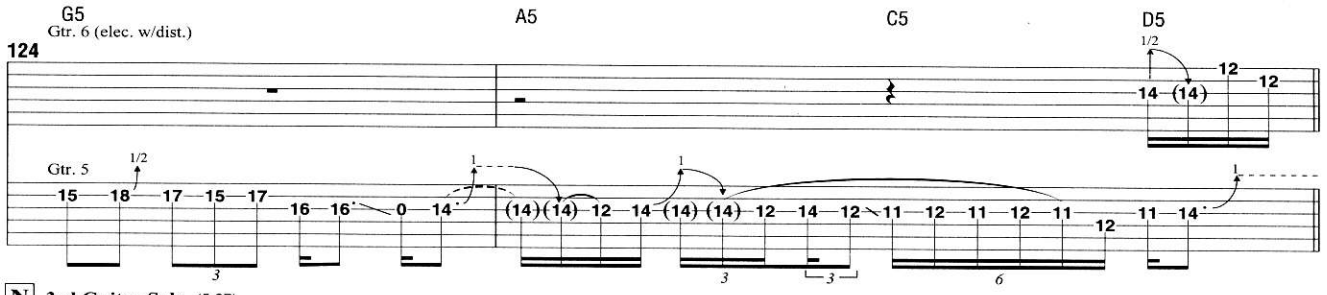
end Rhy. Fig. 3

E5

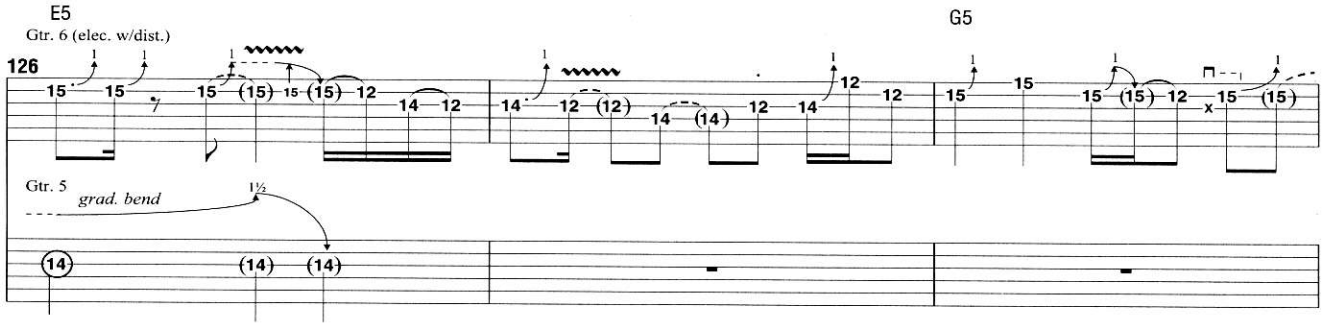
Gtrs. 1 and 2 play Rhy. Fig. 3 three times (see bar 118)

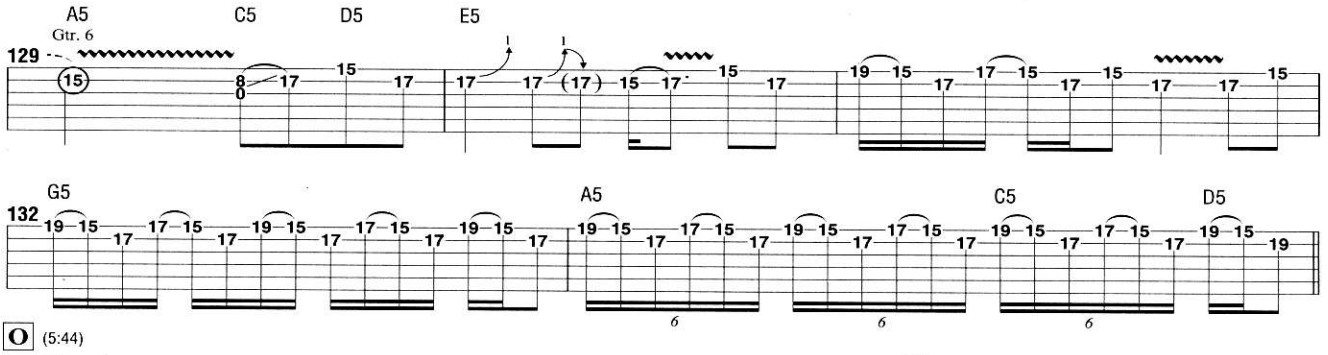
Gtr. 5

122

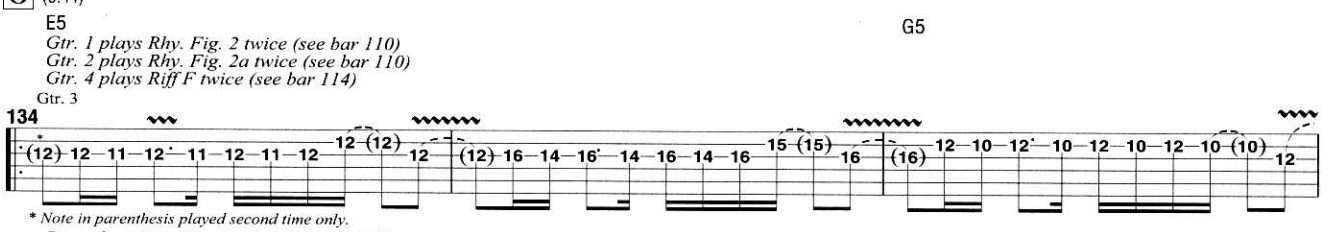


N **3rd Guitar Solo** (5:27)

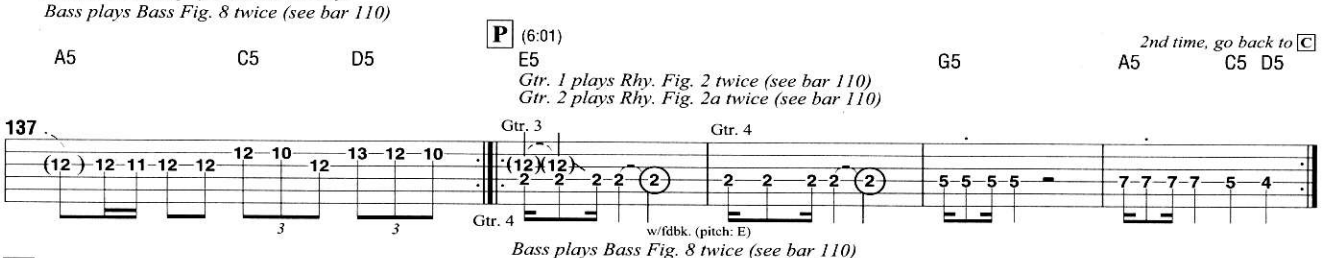




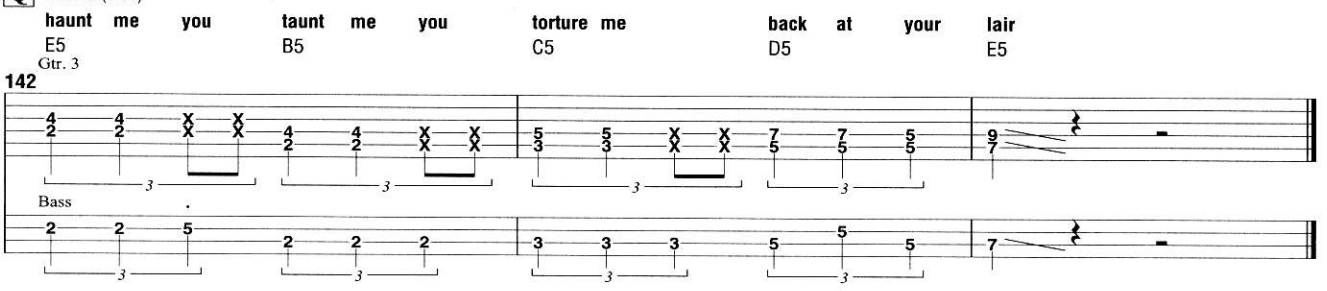
O (5:44)



P (6:01)



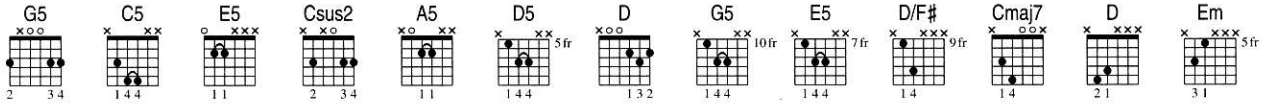
Q **Outro** (7:01)



GET MORE TRANSCRIPTIONS
VIDEOS
PREMIUM TABS
USER TABS
GUITAR WORLD TABS
& MORE!
TABS.GUITARWORLD.COM

"WASTED YEARS"

As heard on **SOMEWHERE IN TIME** (CAPITOL)
Words and Music by **Adrian Smith** ✶ *Transcribed by* **Kenn Chipkin and Jimmy Brown**

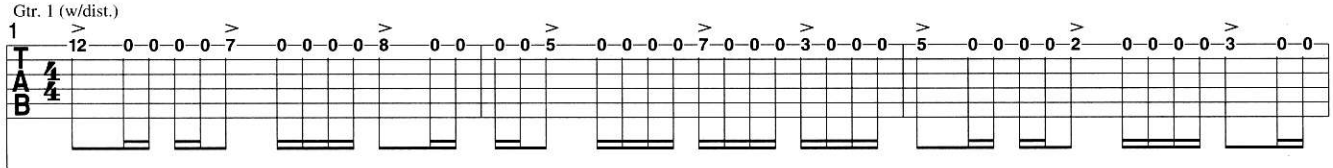


A **Intro** (0:00)

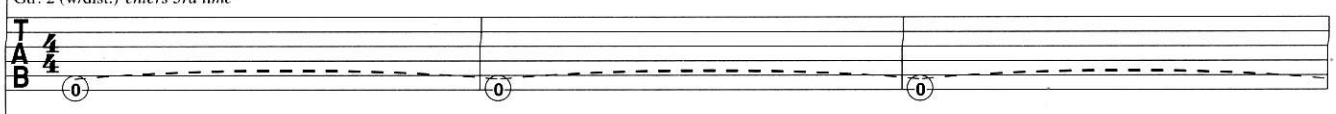
Moderately Fast ♩ **= 152**

N.C.(Em)
Riff A

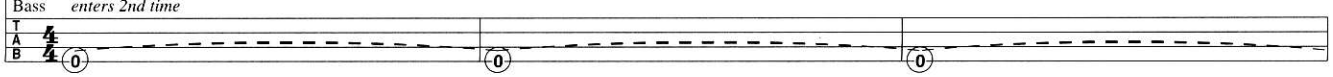
Gtr. 1 (w/dist.)



Gtr. 2 (w/dist.) *enters 3rd time*

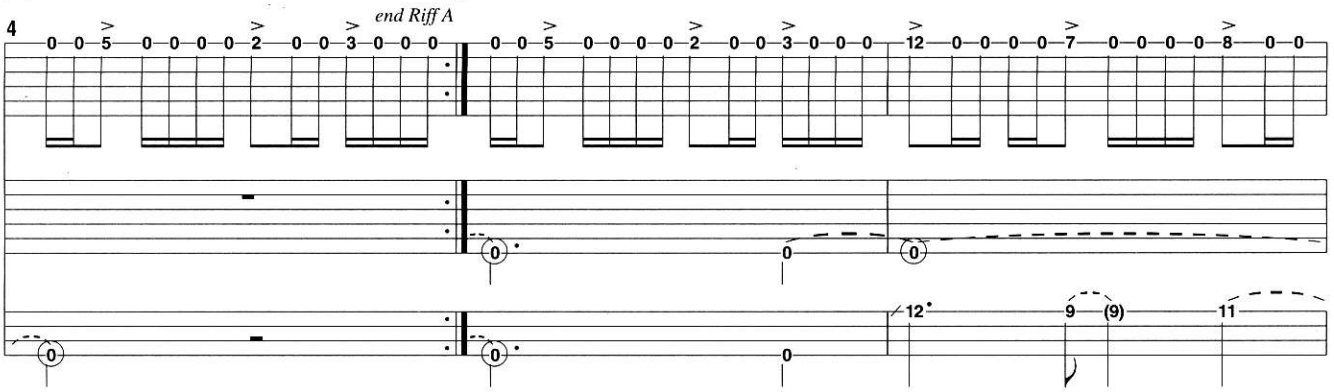


Bass *enters 2nd time*



1., 2. 3.

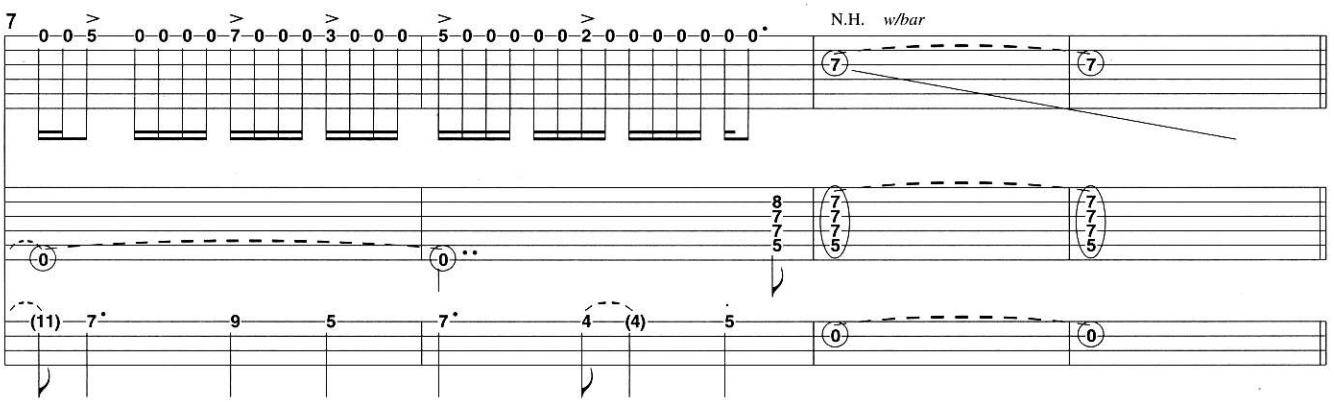
end Riff A



1. From the

Dsus4 D

N.H. *w/bar*



COPYRIGHT © 1986 BY IRON MAIDEN HOLDINGS LTD.
ALL RIGHTS IN THE WORLD ADMINISTERED BY ZOMBA MUSIC PUBLISHERS LTD.
ALL RIGHTS IN THE UNITED STATES ADMINISTERED BY UNIVERSAL MUSIC - Z TUNES LLC.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

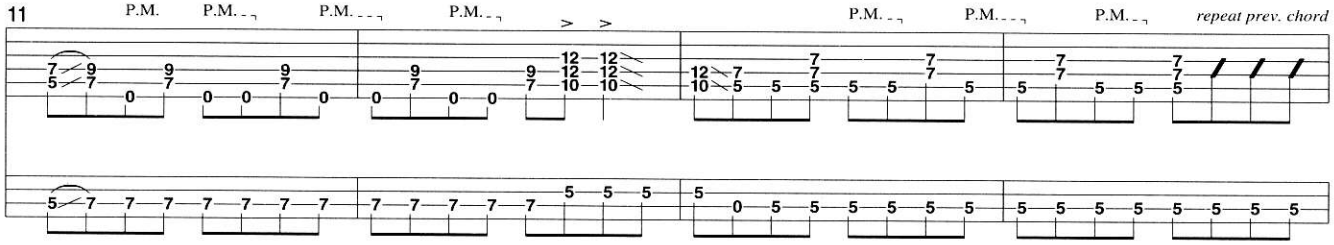
B **Verse** (0:28, 1:42)

coast of gold across the seven seas I'm
2. Too much time on my hands I got you on my mind Can't

D5 E5 G5 D5

Gtrs. 1 and 2

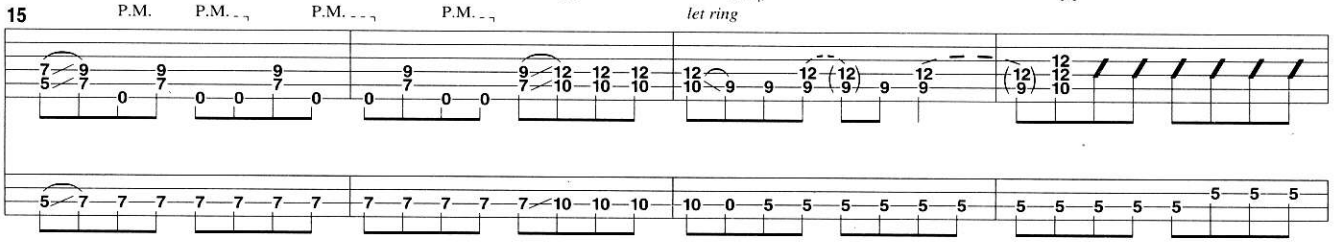
11 P.M. P.M. P.M. P.M. P.M. P.M. P.M. *repeat prev. chord*



travelin' on far and wide But
ease this pain so easily When you

D5 E5 G5 D/F♯ G5

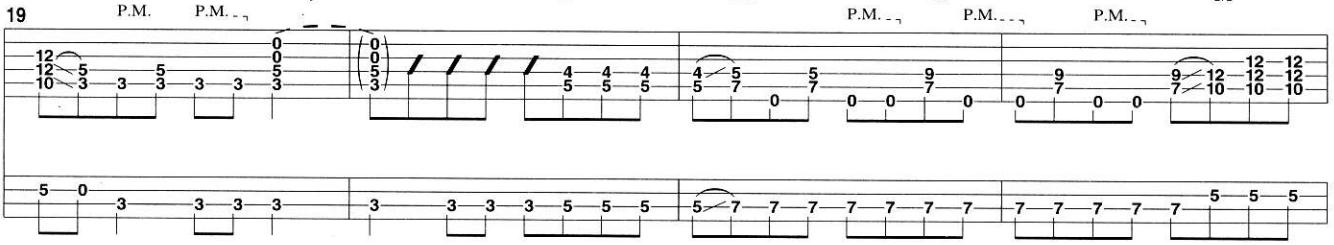
15 P.M. P.M. P.M. P.M. *let ring*



now it seems I'm just a stranger to myself and all the
can't find the words to say it's hard to make it through another day And it

C5 Cmaj7 D Em E5 G5

19 P.M. P.M. P.M. P.M. P.M.



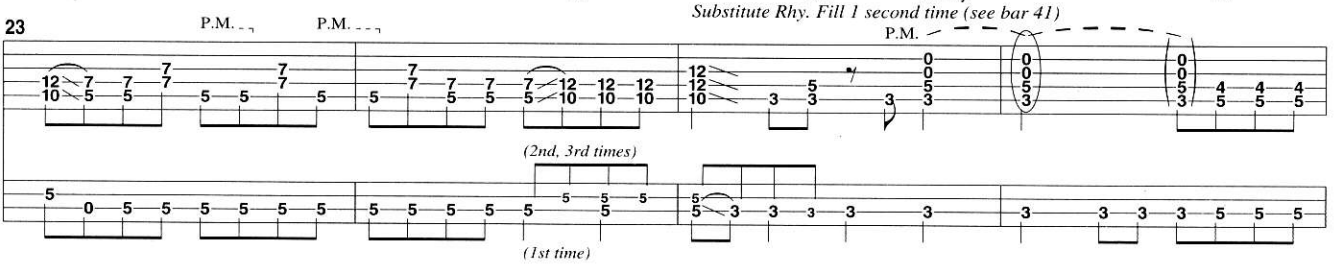
2nd time, skip ahead to **C** *Chorus*

things I sometimes do it isn't me but someone else I
makes me wanna cry and throw my hands up to the sky

D5 G5 C5 Cmaj7 D

Substitute Rhy. Fill 1 second time (see bar 41)

23 P.M. P.M. P.M.



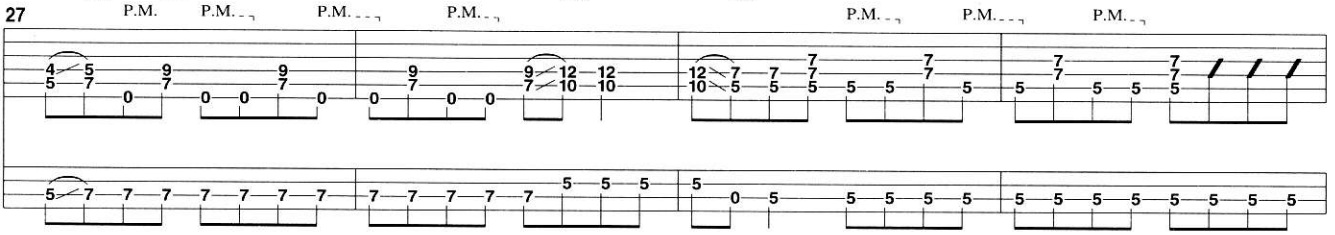
(2nd, 3rd times)

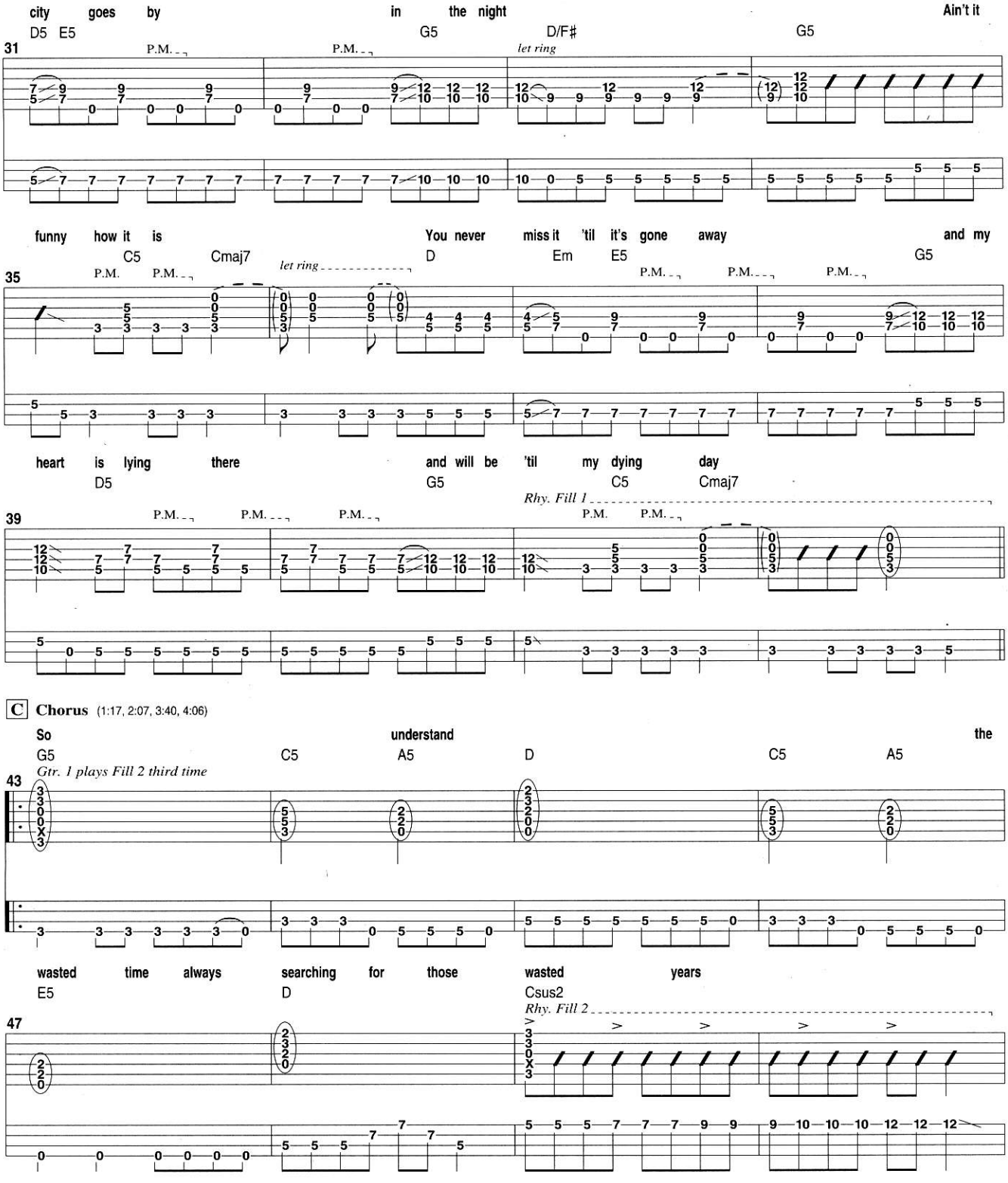
(1st time)

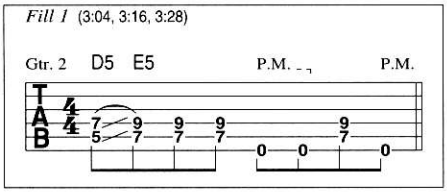
close my eyes and think of home Another

Em E5 G5 D5

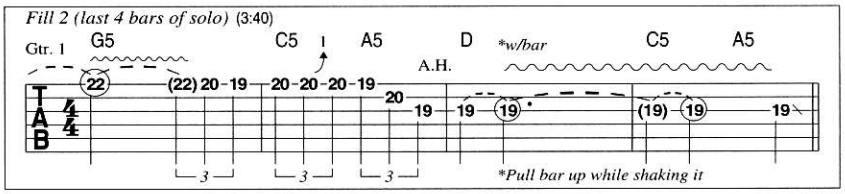
27 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

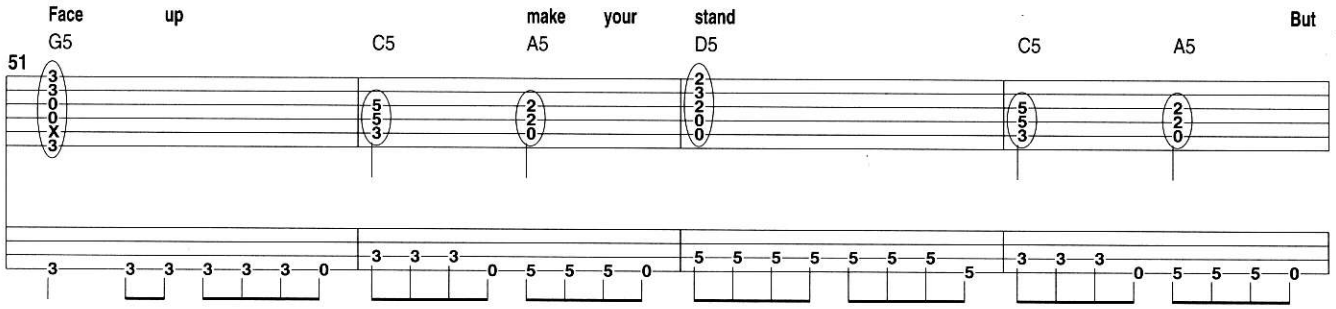


"WASTED YEARS"

Fill 1 (3:04, 3:16, 3:28)

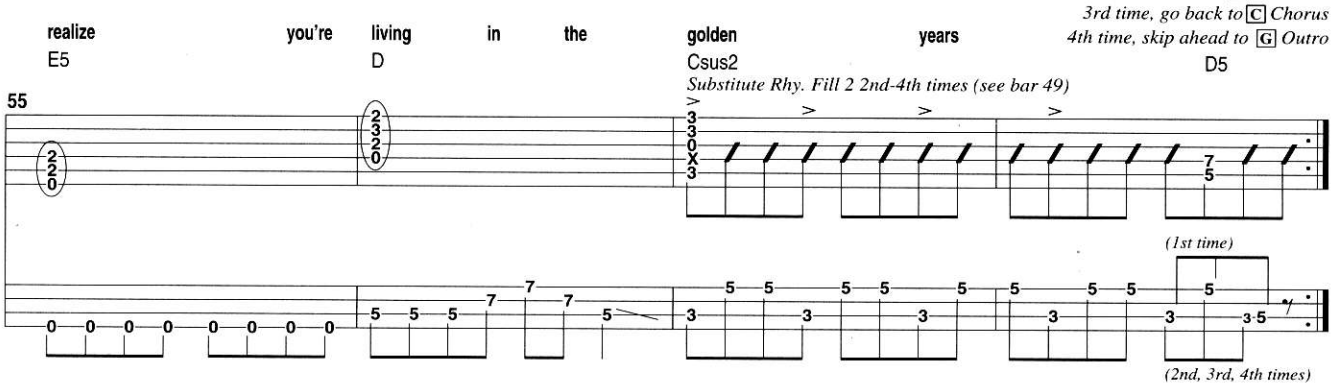


Fill 2 (last 4 bars of solo) (3:40)

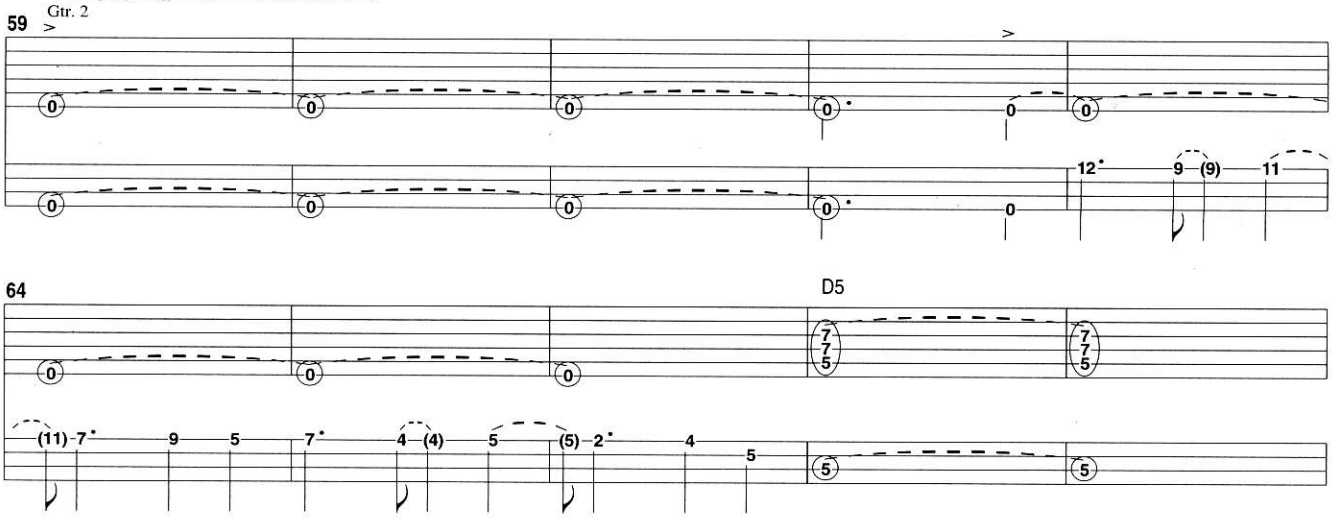




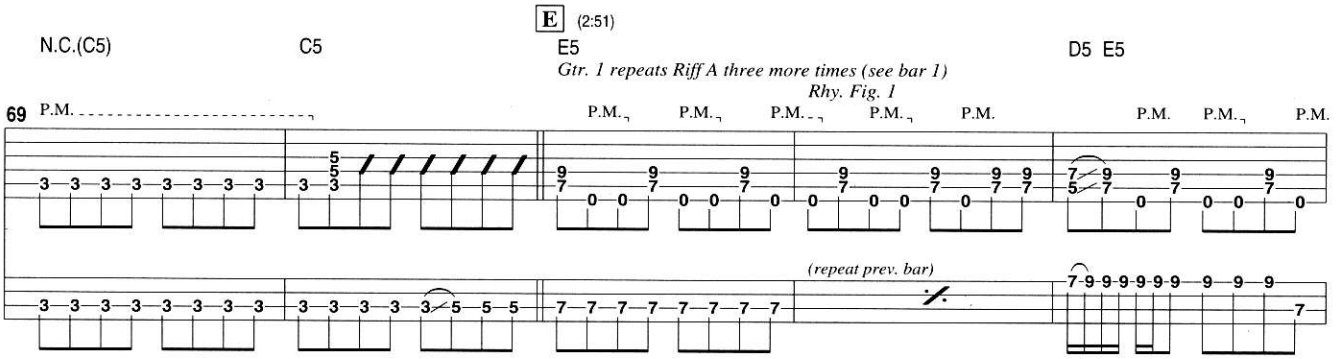
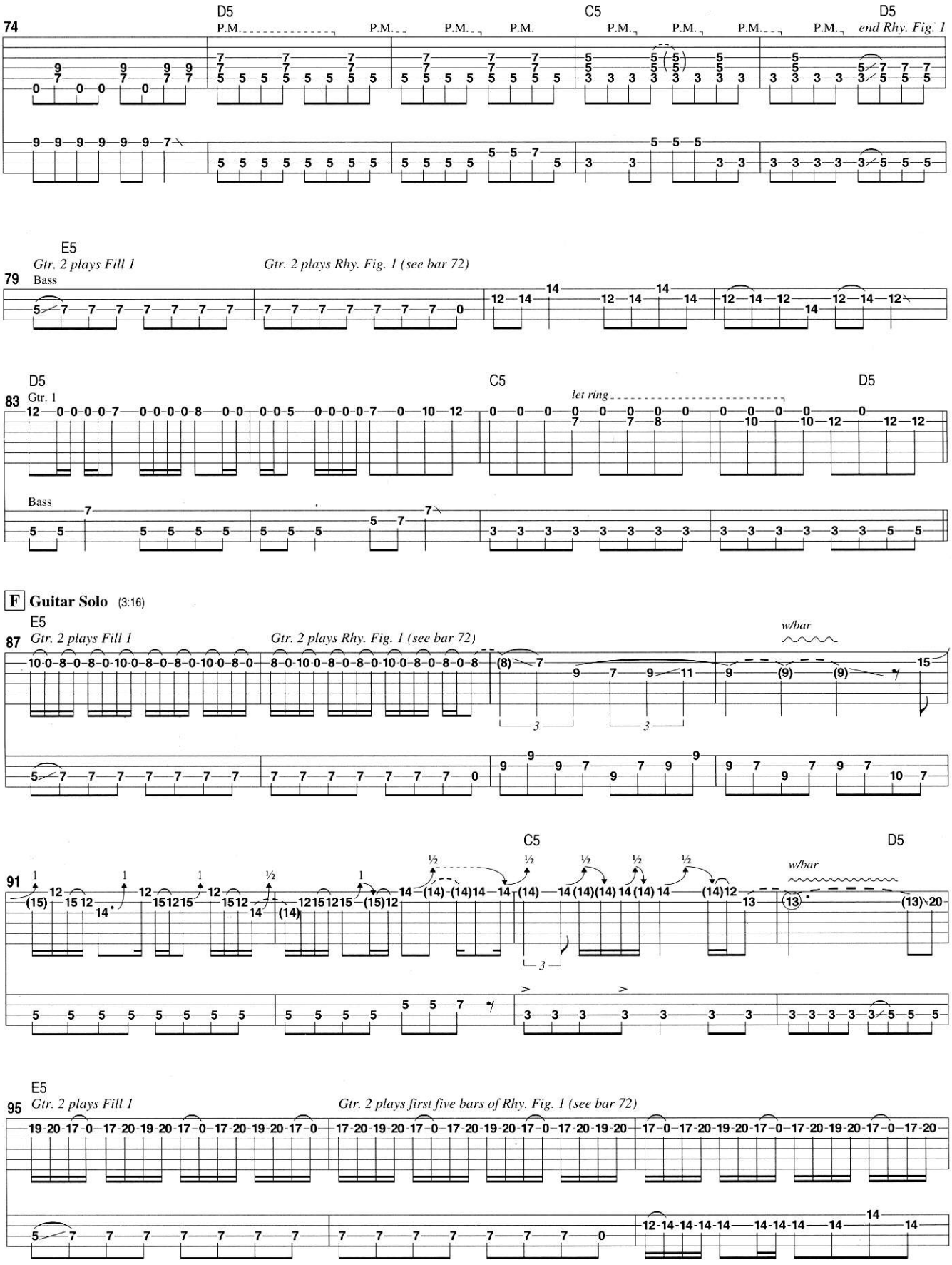
1st time, go back to B Verse
2nd time, continue to D Interlude
3rd time, go back to C Chorus
4th time, skip ahead to G Outro



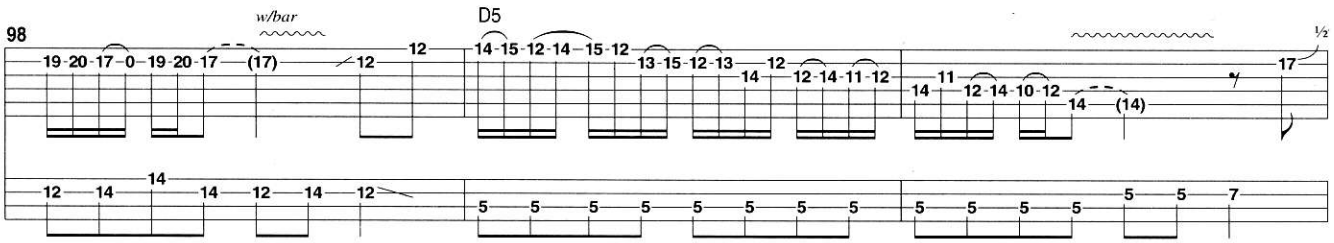
D Interlude (2:33)

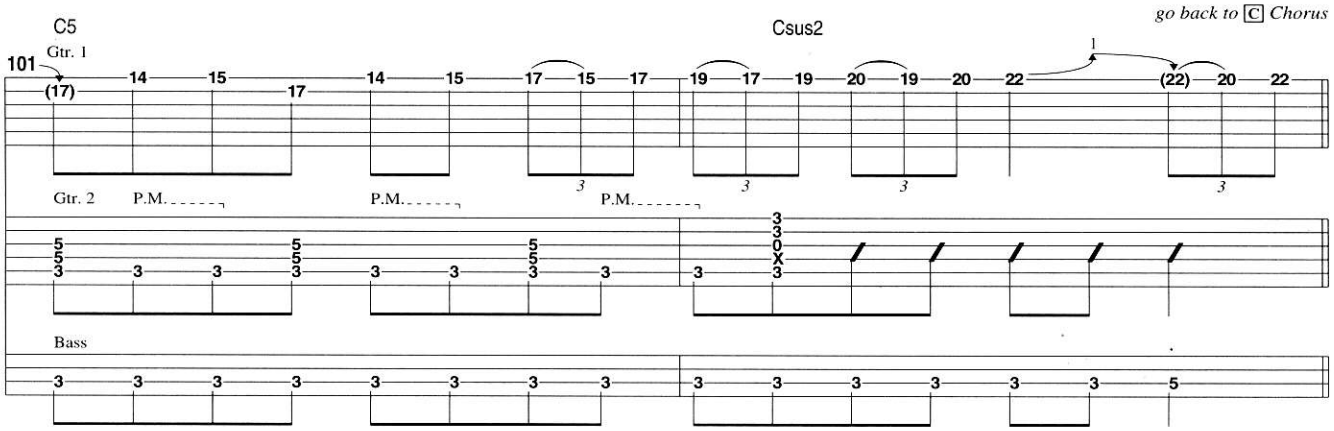


E (2:51)



74
D5
P.M.
C5
end Rhy. Fig. 1
E5
Gtr. 2 plays Fill 1
Gtr. 2 plays Rhy. Fig. 1 (see bar 72)
79
Bass
D5
C5
D5
83
Gtr. 1
let ring
Bass
F Guitar Solo (3:16)
E5
Gtr. 2 plays Fill 1
Gtr. 2 plays Rhy. Fig. 1 (see bar 72)
87
w/bar
C5
D5
91
w/bar
E5
Gtr. 2 plays Fill 1
Gtr. 2 plays first five bars of Rhy. Fig. 1 (see bar 72)
95

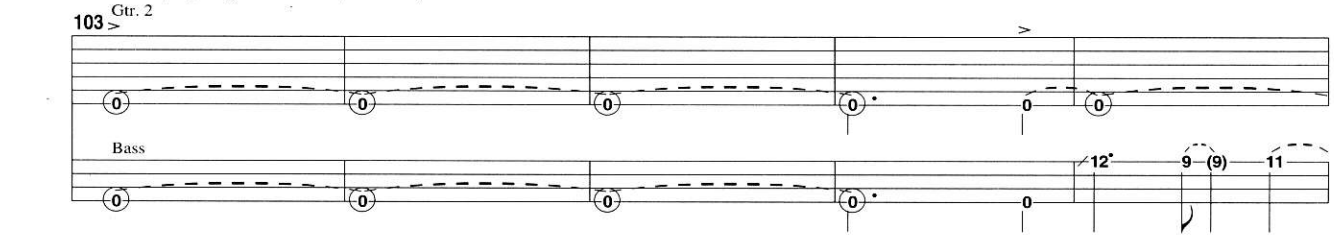


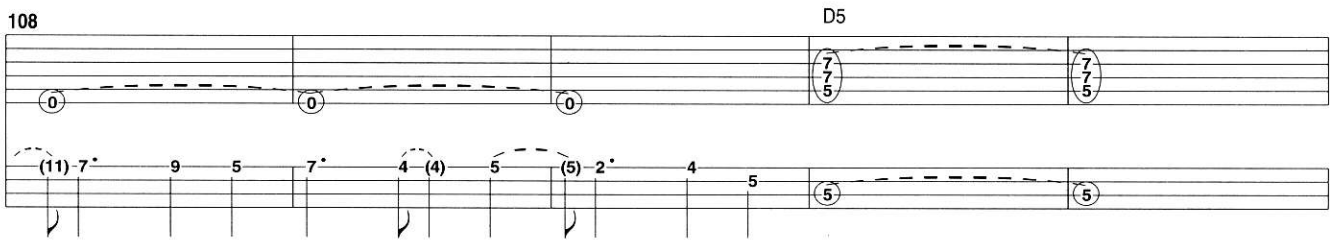


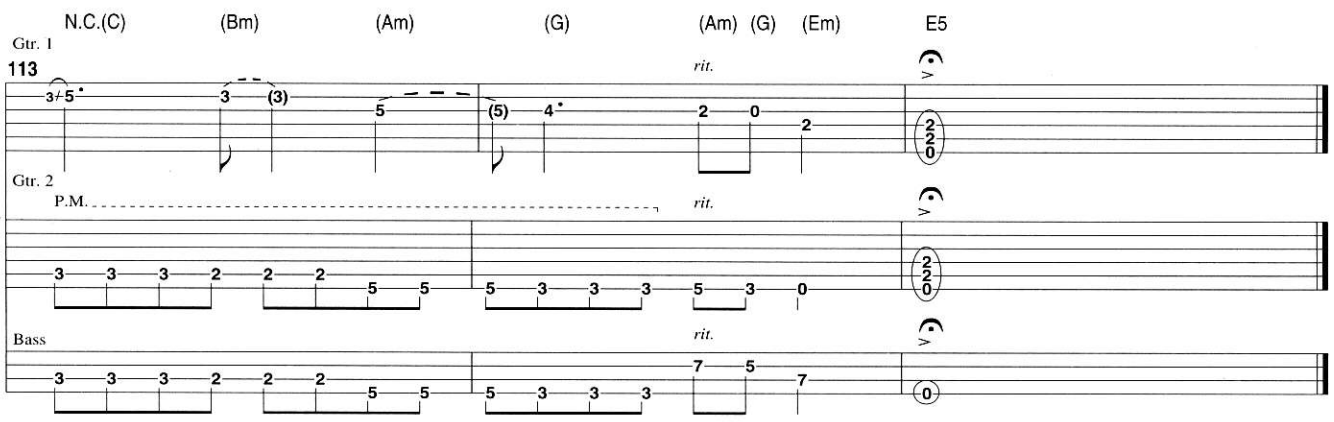
G Outro (4:30)

N.C.(E5)

Gtr. 1 plays Riff A 2½ times (see bar 1)



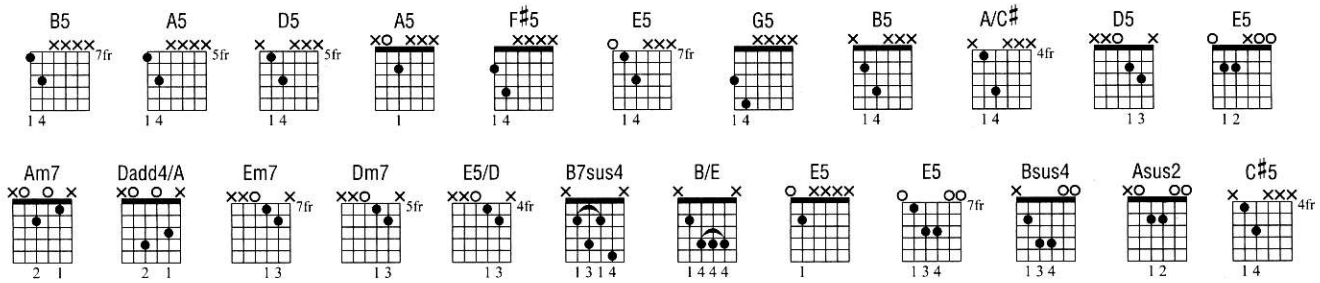




GET MORE TRANSCRIPTIONS
VIDEOS
PREMIUM TABS
USER TABS
GUITAR WORLD TABS
& MORE!
TABS.GUITARWORLD.COM

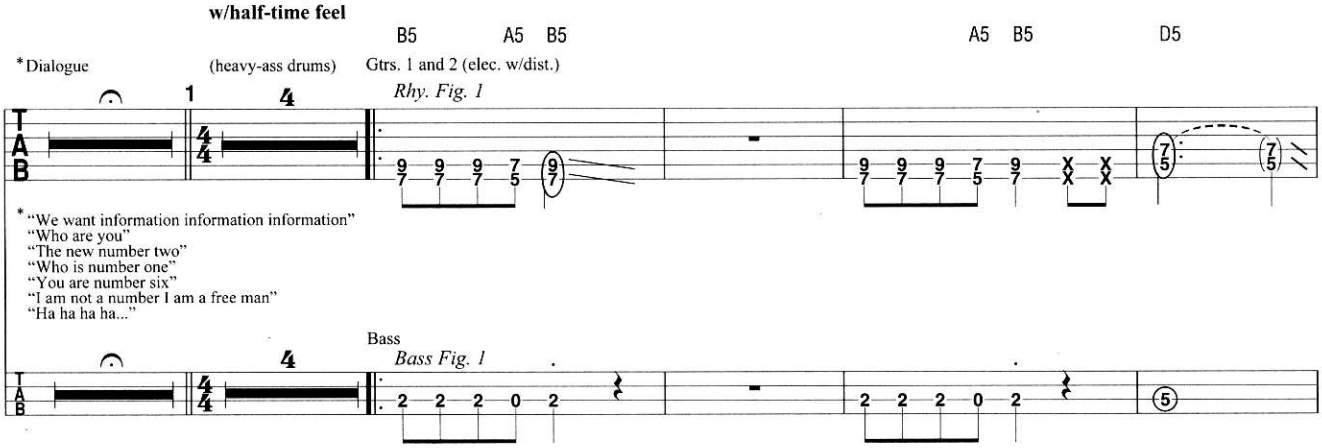
"THE PRISONER"

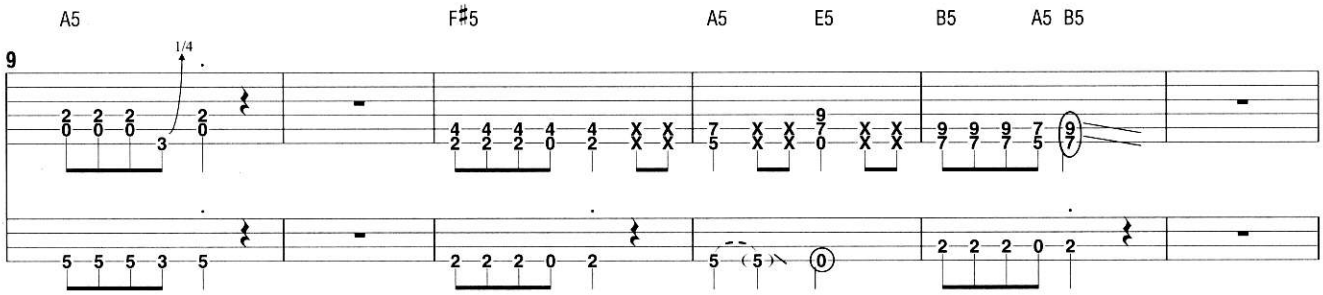
As heard on **THE NUMBER OF THE BEAST** (CAPITOL)
Words and Music by **Steven Harris** ✶ *Transcribed by* **Jeff Perrin**

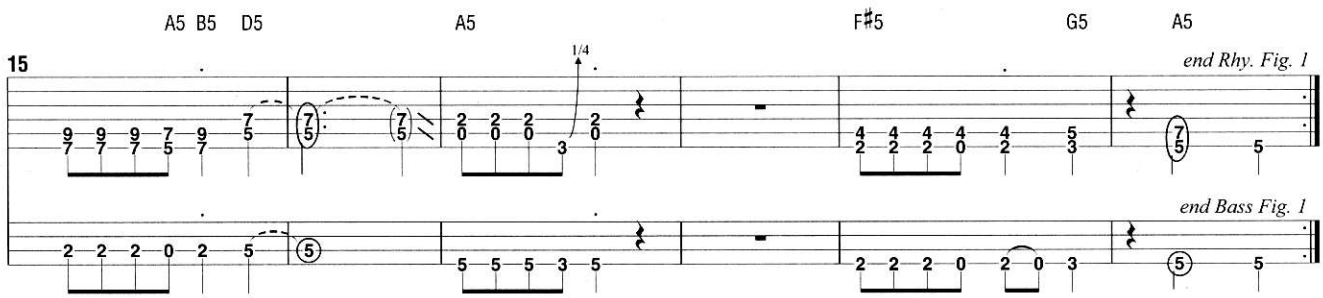


A **Intro** (0:25)

Moderately Fast ♩ = 188
w/half-time feel



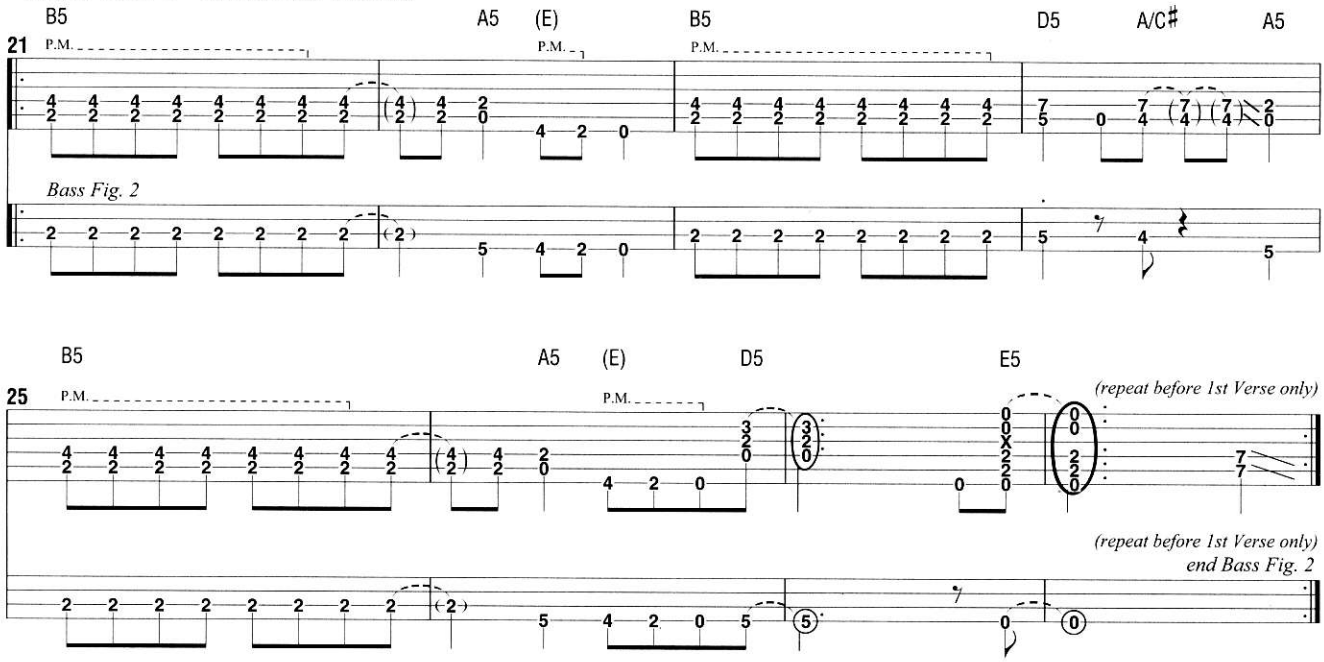




COPYRIGHT © 1982 BY IRON MAIDEN HOLDINGS LTD.
ALL RIGHTS IN THE WORLD ADMINISTERED BY ZOMBA MUSIC PUBLISHERS LTD.
ALL RIGHTS IN THE UNITED STATES ADMINISTERED BY UNIVERSAL MUSIC - Z TUNES LLC.
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

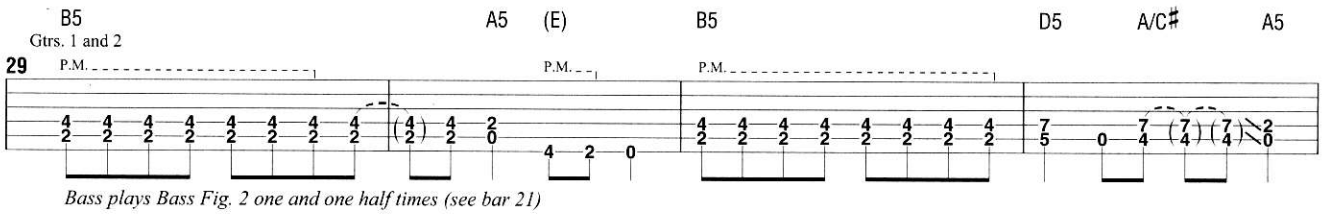
B (1:11, 2:23)

Slightly Faster ♩ = 210 (end half-time feel)



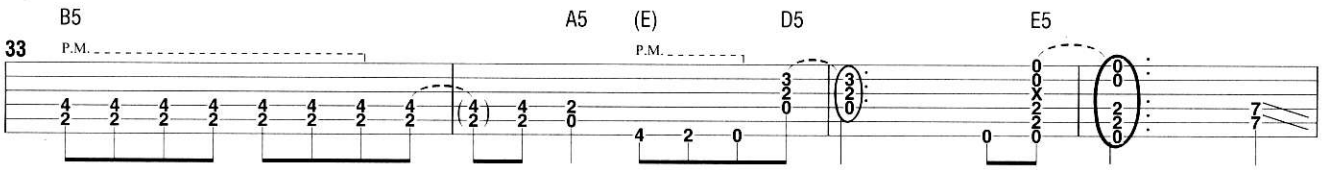
C **Verses** (1:29, 2:32)

1. **I'm on the run I kill to eat**
2. **If you kill me it's self-defense**

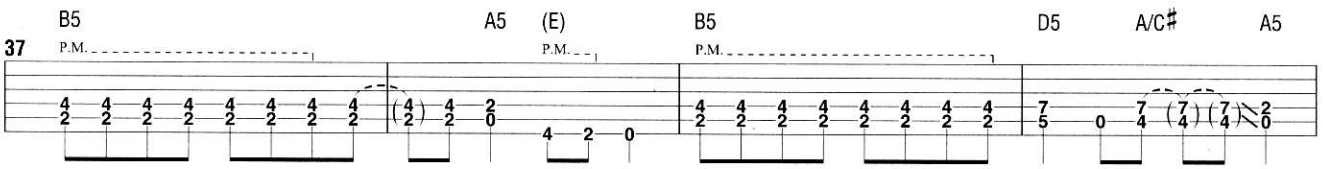


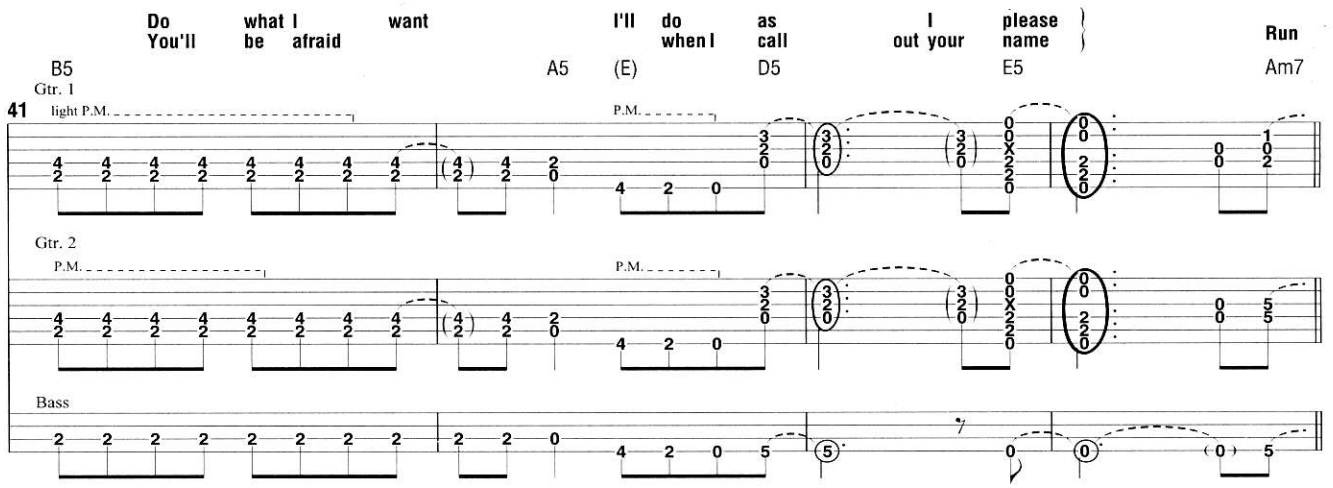
Bass plays Bass Fig. 2 one and one half times (see bar 21)

I'm starving now I'm feeling dead on my feet
If I kill you then I call it vengeance

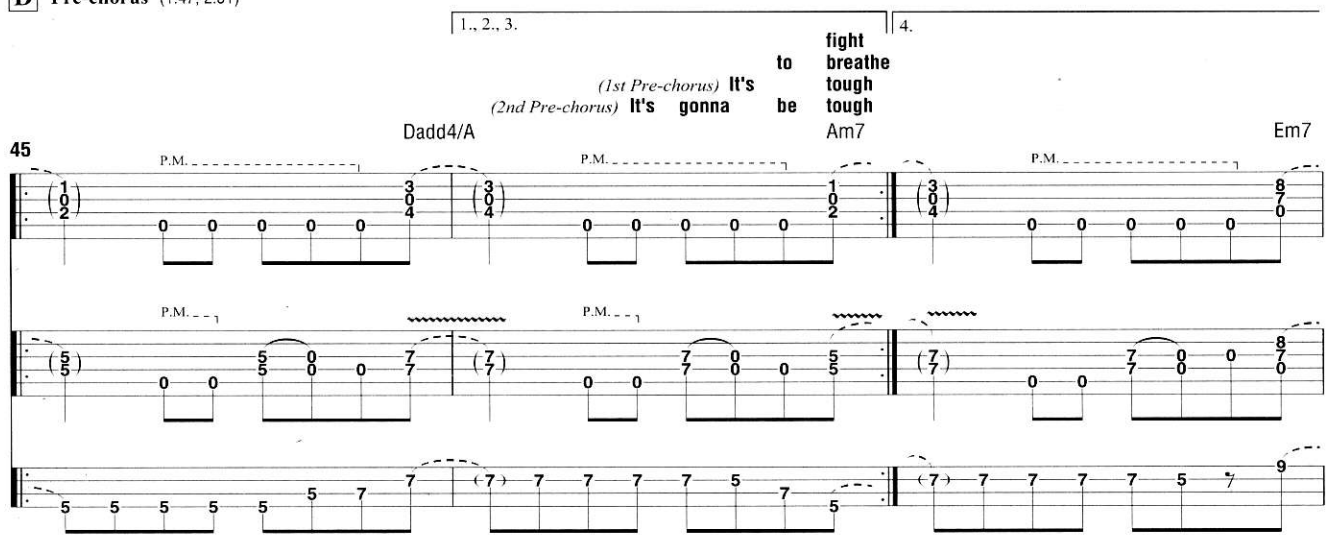


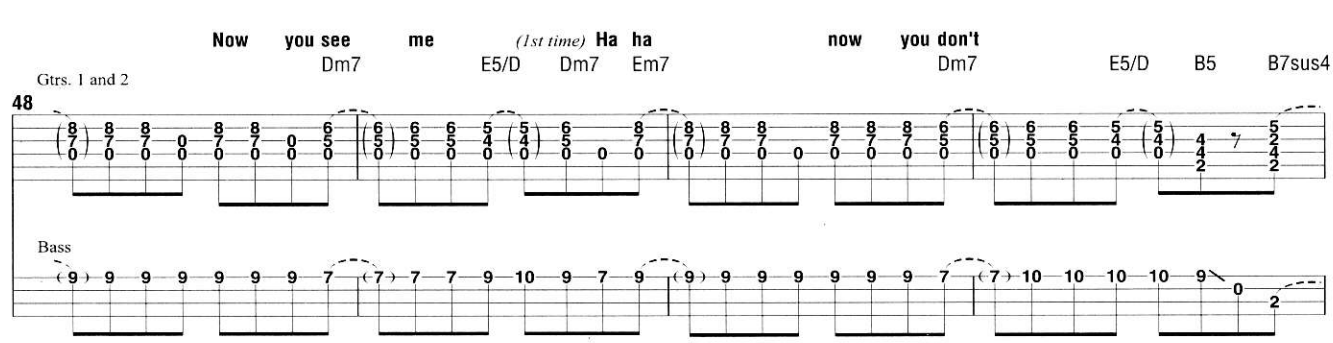
Going all the way I'm nature's beast
Spit in your eye I will defy

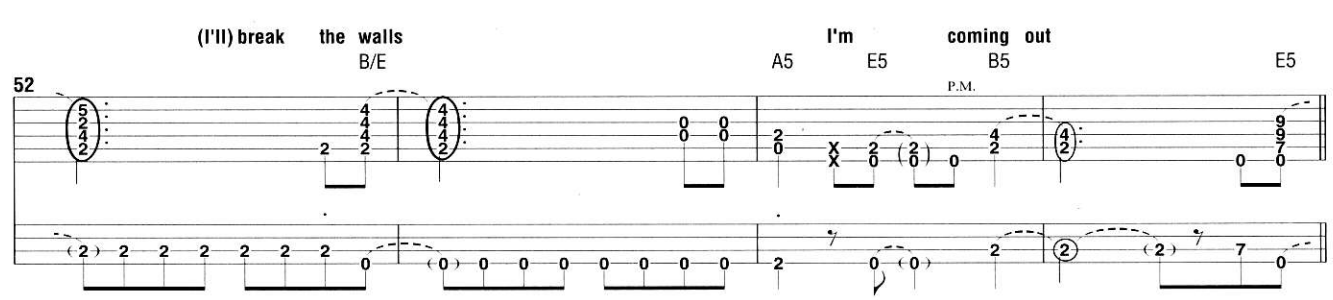




D **Pre-chorus** (1:47, 2:51)







E **Chorus** (2:05, 3:08)

Not a prisoner — I'm a free man — and my
Don't care — where the past was — I

E5 — Bsus4 — Asus2

Rhy. Fig. 2
let ring throughout

56

Bass Fig. 3

1., 3., 4.* — *on 4th ending, skip ahead to* **F** — 2. — *go back to* **B**

blood is my own — now
know where I'm going — going — out

C♯5 — B5 — E5 — D5 — B5

61

end Rhy. Fig. 2

end Bass Fig. 3

F (3:26)

I'm not a number — I'm a free man
You'd better scratch me — from your black book

E5 — Bsus4 — Asus2

Gtrs. 1 and 2 play Rhy. Fig. 2 one and one half times (see bar 56)

Bass

66 *Bass Fig. 4*

1.

Live my life where I want to

C♯5 — B5 — E5

70 *end Bass Fig. 4*

2.

'cause I'll run rings around you

C♯5 — D5

Gtrs. 1 and 2

74 P.M.

Bass

G **Interlude** (3:44)

(w/half-time feel)

B5 — A5 B5 — A5 B5 — D5

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

Gtr. 3 (elec. w/dist.) (Adrian Smith)

78

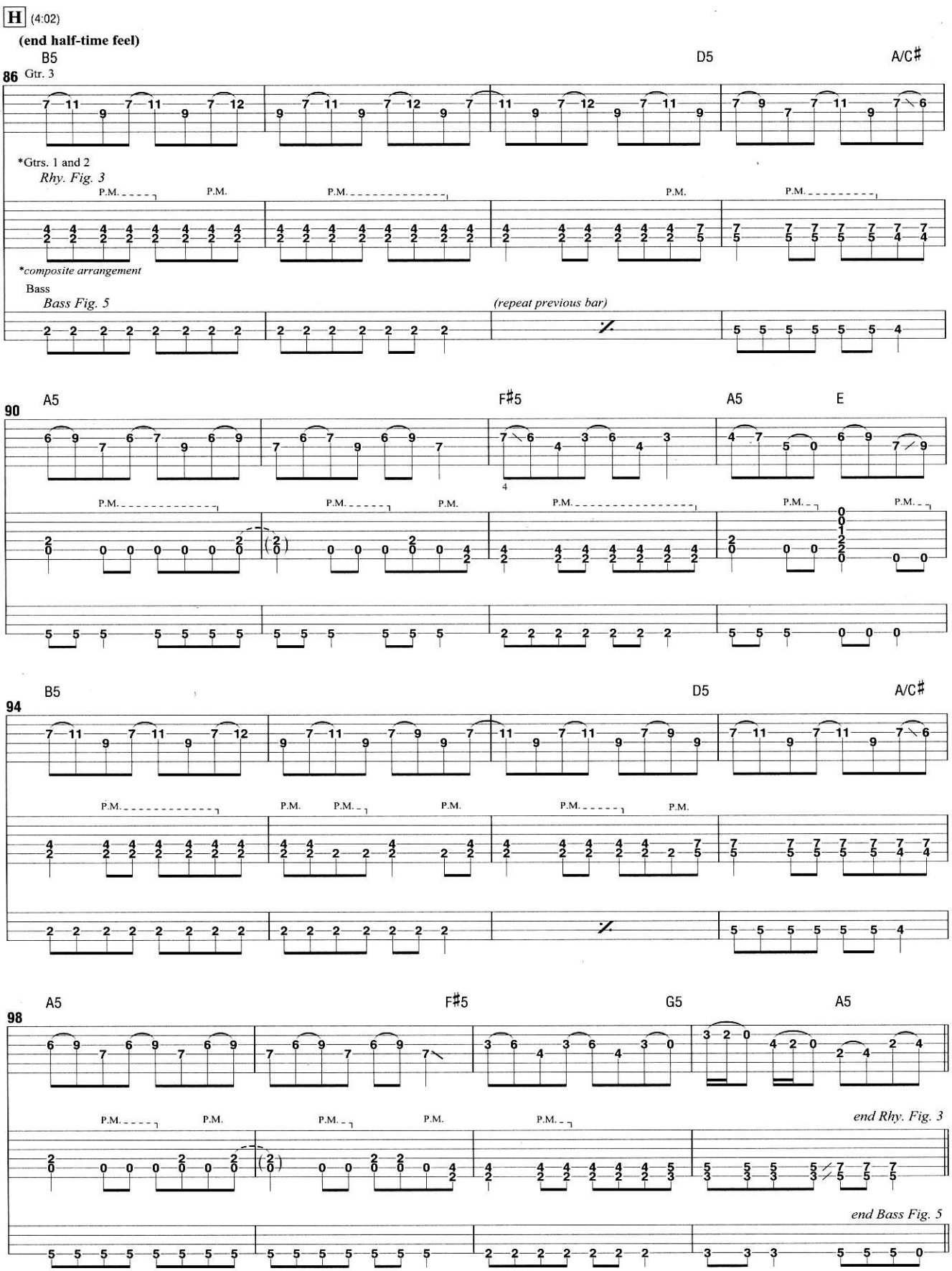
Bass plays Bass Fig. 1 (see bar 5)

A5 — F♯5 — A5 — E5

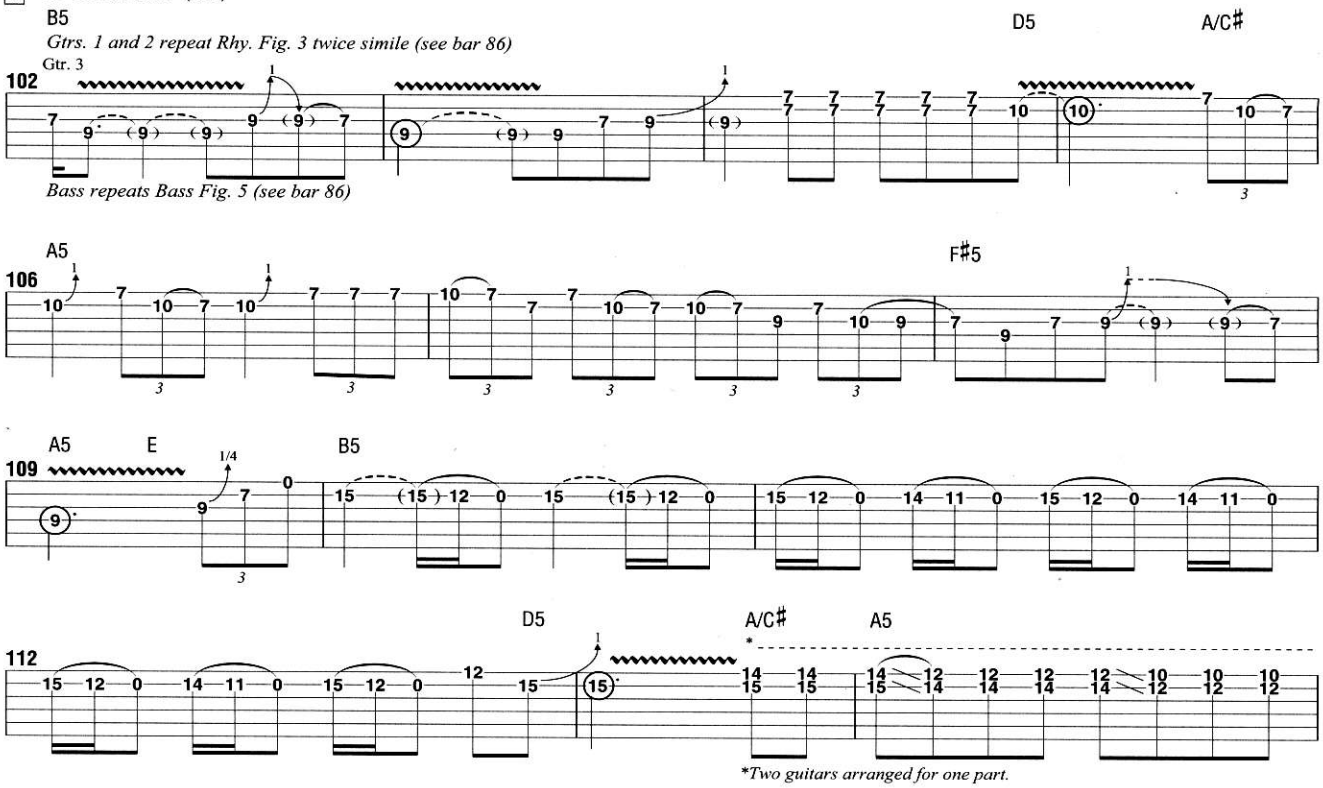
82

**3rd and 4th endings are for 2nd Chorus*

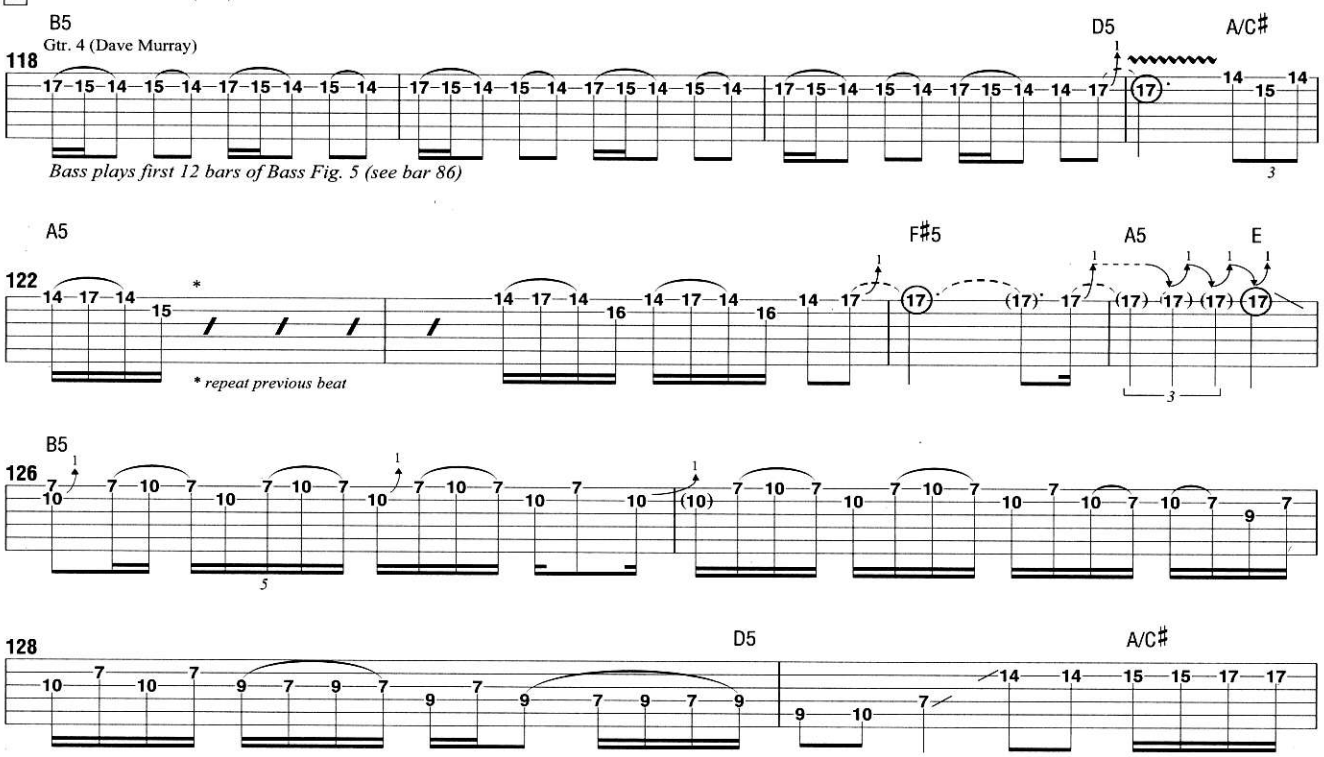
**Substitute note in parenthesis on 4th ending.*

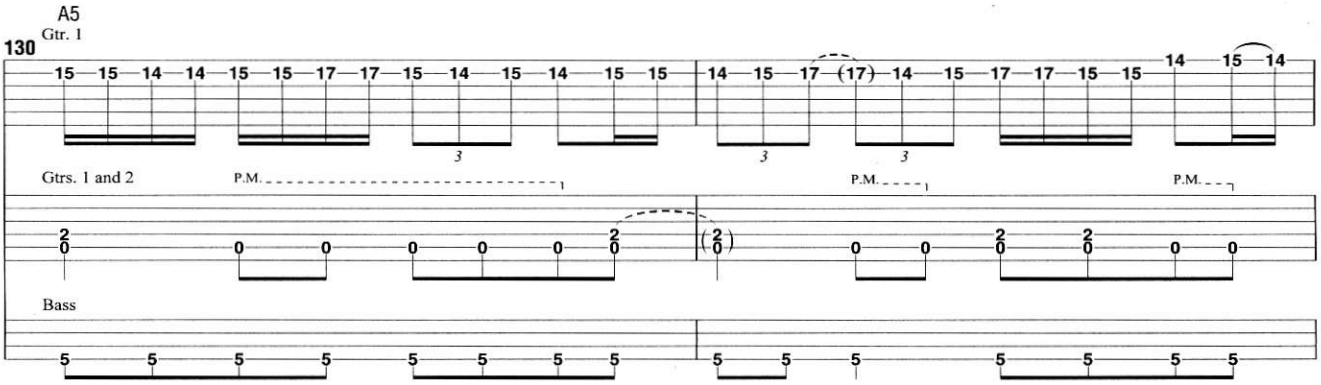

H (4:02)
(end half-time feel)
B5
D5
A/C♯
86 Gtr. 3
*Gtrs. 1 and 2
Rhy. Fig. 3
P.M.
*composite arrangement
Bass
Bass Fig. 5
(repeat previous bar)
A5
F♯5
A5
E
90
B5
D5
A/C♯
94
A5
F♯5
G5
A5
98
end Rhy. Fig. 3
end Bass Fig. 5

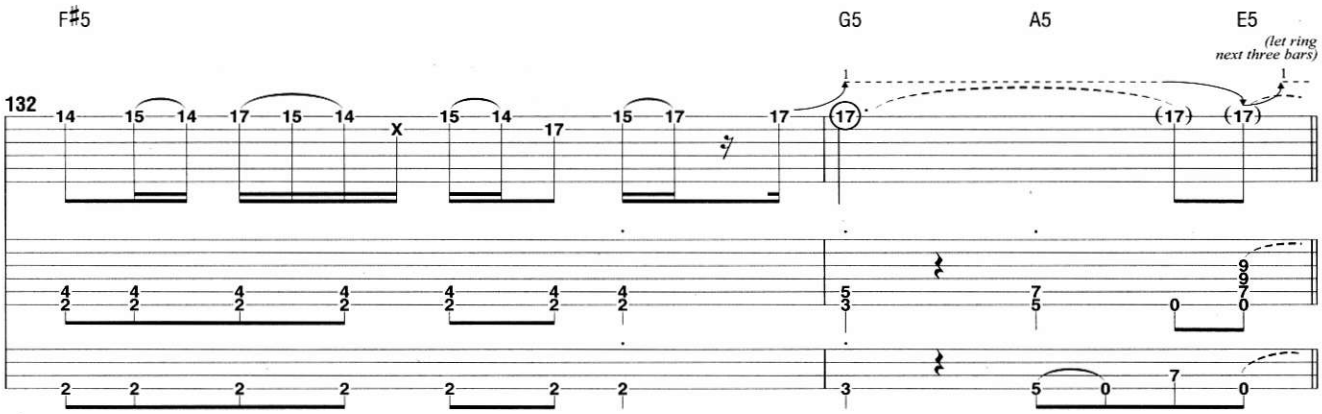
I **1st Guitar Solo** (4:20)



J **2nd Guitar Solo** (4:37)

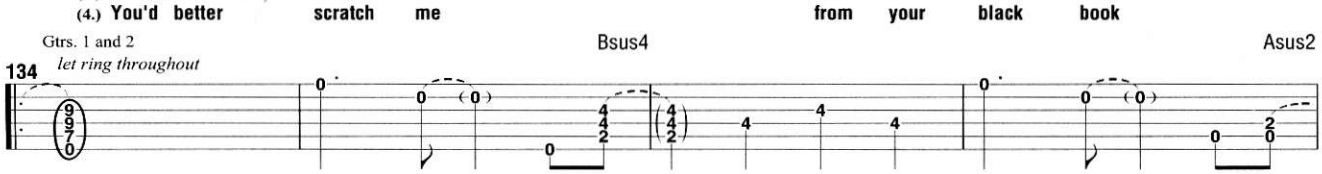






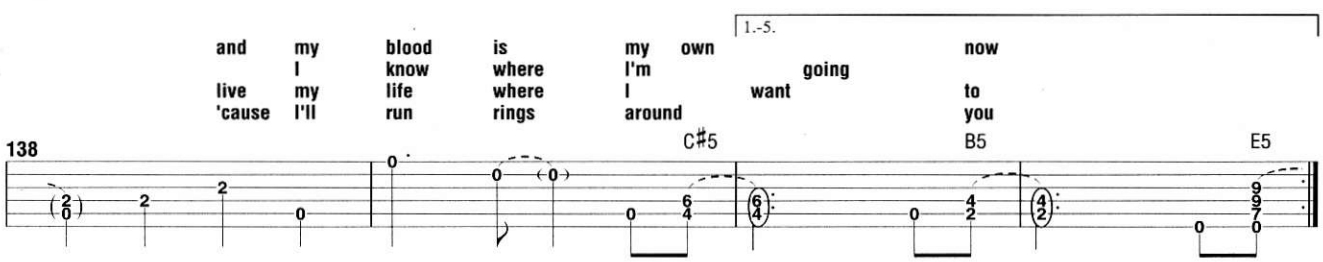
K **Outro Chorus** (4:55)

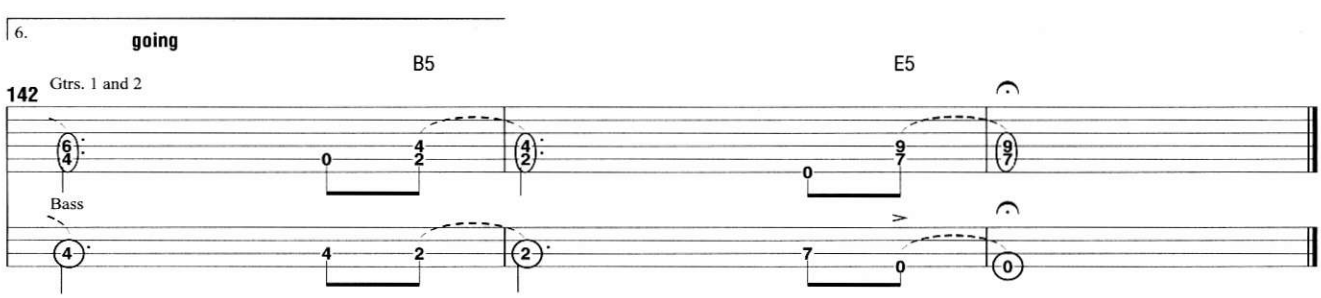
(1., 5.)	Not	a	prisoner		I'm	a	free	man
(2., 6.)	Don't		care		where	the	past	was
(3.)	I'm not	a	number		I'm	a	free	man
(4.)	You'd better		scratch	me	from	your	black	book



Bass plays Bass Fig. 3 first, second and third times (see bar 56) and Bass Fig. 4 fourth, fifth and sixth times (see bar 66)

and	my	blood	is	my	own		now
	I	know	where	I'm		going	
live	my	life	where	I	want		to
'cause	I'll	run	rings	around			you





Model 6260 Amp Head

Model 6260-212 Combo

Model 6262 Amp Head

Model 6262-212 Combo

Model 333 Amp Head

Model 333-212 Combo

Model 333XL Amp Head

Model 333XL-212 Combo

Model 412H-BK Half Stack

Now shredding a guitar department near you.

Model 333 one hundred twenty-watt, three-channel all-valve Amp with reverb; Model 412H-BK half-stack 4 x 12" Cabinet

Bugera

THE SOUL OF VALVES

www.bugera-amps.com